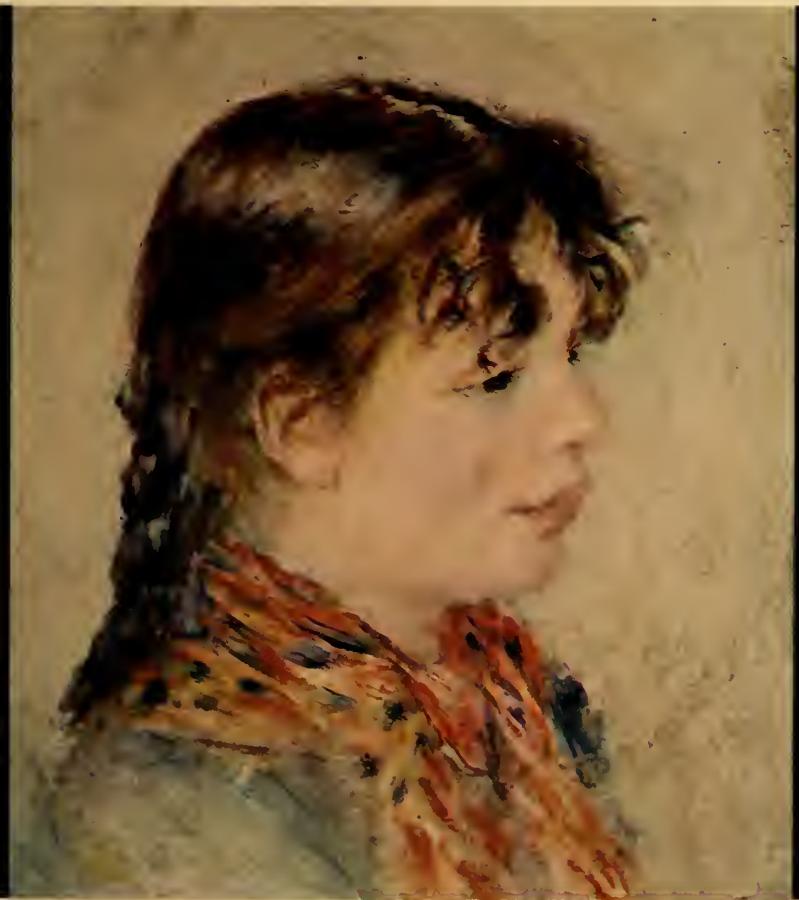


MASTERPIECES OF ART

April 21 to September 4, 1962



SEATTLE WORLD'S FAIR

Cover:

PIERRE AUGUSTE RENOIR, French, 1841-1919

48. NEAPOLITAN GIRL'S HEAD

LENT BY: Montreal Museum of Fine Arts (Adaline Van Horne Bequest, 1945), Montreal, Quebec, Canada.

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Catalogue

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Original model of portion of Seattle World's Fair. Art building in left foreground.

FOREWORD

The "Masterpieces of Art" catalogue illustrates and describes one of the five exhibits which comprise the Fine Arts Exhibition at the Seattle World's Fair. The form and selection of this exhibit are the work of Dr. William M. Milliken, Director Emeritus of The Cleveland Museum of Art. These great works come from fifty-seven American museums; and from the National Gallery of Canada, the Art Gallery of Toronto, Montreal Museum of Fine Arts, the Louvre, Paris, the Tokyo National Museum, Japan, the Academia Sinica, Taiwan, Republic of China, and the National Museum of India. The loan of these priceless works is a measure of the importance of our Seattle World's Fair; but even more, the willingness to lend these works is a tribute of affection and esteem to Dr. Milliken himself, the dean of American museum directors.

The Fine Arts Exhibition at the Seattle World's Fair comprises five main exhibits, each the responsibility of a leading authority in his field: "Masterpieces of Art," assembled by Dr. Milliken; "Northwest Coast Indian Art," by Dr. Erna Gunther of the University of Washington; "Art Since 1950, American," selected by Sam Hunter, Director of the Rose Art Museum of Brandeis University; "Art Since 1950, International," selected by Willem Sandberg, Director of the Stedelijk Museum of Amsterdam, Holland; and "Art of the Ancient East" and "Paintings by Mark Tobey," selected by Dr. Richard E. Fuller from the collection of the Seattle Art Museum. I am deeply grateful to those who have assembled these exhibits.

The general direction of this exhibition has been an exciting and fascinating experience, and I wish to express my appreciation to all who have worked with me. First, I must thank Dr. Richard E. Fuller, President and Director of the Seattle Art Museum, whose constant assistance has been a prime help. I also thank Joseph E. Gandy, President, and Ewen C. Dingwall, General Director, of the Seattle World's Fair, for their unfailing support and most of all for an absolutely free hand; and Paul Kirk, whose talents not only designed our magnificent exhibition building but also persuaded our city fathers to find the money for it.

I must thank the West Coast Directors' Advisory Committee and museums, artists, art dealers everywhere for their generous loans. I must mention, too, the valued work of my assistants, Allen C. Wilcox and Jan H. van der Marck. Endless work, patience, and enthusiasm on the part of the directors of the various sections of our exhibition have resulted in a truly great art show.

Norman Davis
Director, Fine Arts Exhibit
Seattle World's Fair

LENDERS TO THE EXHIBITION

Academia Sinica, Taiwan, The Republic of China	Musée du Louvre, Paris, France
William Hayes Ackland Memorial Art Center, Chapel Hill, North Carolina	Museum of Fine Arts, Boston, Massachusetts
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts	The Museum of Fine Arts of Houston, Houston, Texas
The Akron Art Institute, Akron, Ohio	Museum of Fine Arts, Springfield, Massachusetts
Albright-Knox Art Gallery, Buffalo, New York	The Museum of Modern Art, New York, New York
Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio	National Gallery of Art, Washington, D.C.
Art Center in La Jolla, La Jolla, California	The National Gallery of Canada, Ottawa, Ontario, Canada
The Art Gallery of Toronto, Toronto, Ontario, Canada	National Museum, New Delhi, India
The Art Institute of Chicago, Chicago, Illinois	Nelson Gallery-Atkins Museum, Kansas City, Missouri
The Baltimore Museum of Art, Baltimore, Maryland	North Carolina Museum of Art, Raleigh, North Carolina
Brandeis University, Rose Art Museum, Wal- tham, Massachusetts	Norton Gallery and School of Art, West Palm Beach, Florida
California Palace of the Legion of Honor, San Francisco, California	Pasadena Art Museum, Pasadena, California
Carnegie Institute, Pittsburgh, Pennsylvania	Philadelphia Museum of Art, Philadelphia, Pennsylvania
Cincinnati Art Museum, Cincinnati, Ohio	Phillips Collection, Washington, D.C.
City Art Museum of St. Louis, St. Louis, Missouri	Portland Art Museum, Portland, Oregon
The Cleveland Museum of Art, Cleveland, Ohio	Rhode Island School of Design, Museum of Art, Providence, Rhode Island
The Columbus Gallery of Fine Arts, Columbus, Ohio	Ringling Museum of Fine Arts, Sarasota, Florida
The Corcoran Gallery of Art, Washington, D.C.	San Francisco Museum of Art, San Francisco, California
The Currier Gallery of Art, Manchester, New Hampshire	Santa Barbara Museum of Art, Santa Barbara, California
Dallas Museum for Contemporary Arts, Dallas, Texas	Seattle Art Museum, Seattle, Washington
Dallas Museum of Fine Arts, Dallas, Texas	Smith College Museum of Art, Northampton, Massachusetts
The Detroit Institute of Arts, Detroit, Michigan	The Taft Museum, Cincinnati, Ohio
The Fine Arts Gallery of San Diego, San Diego, California	Tokyo National Museum, Tokyo, Japan
The Solomon R. Guggenheim Museum, New York, New York	The Toledo Museum of Art, Toledo, Ohio
John Herron Art Institute, Indianapolis, Indiana	University of Nebraska, Lincoln, Nebraska
Joslyn Art Museum, Omaha, Nebraska	Virginia Museum of Fine Arts, Richmond, Virginia
Los Angeles County Museum, Los Angeles, California	Wadsworth Atheneum, Hartford, Connecticut
Marion Koogler McNay Art Institute, San Antonio, Texas	Walker Art Center, Minneapolis, Minnesota
Montreal Museum of Fine Arts, Montreal, Quebec, Canada	Walters Art Gallery, Baltimore, Maryland
Pierpont Morgan Library, New York, New York	Whitney Museum of American Art, New York, New York
Munson-Williams-Proctor Institute, Utica, New York	Worcester Art Museum, Worcester, Massachusetts
	Yale University Art Gallery, New Haven, Connecticut
	M.H. de Young Memorial Museum, San Francisco, California

ACKNOWLEDGMENTS

It is hard to express gratitude to all those who have aided by lending works of art for the "Masterpieces of Art" Exhibition of the Seattle World's Fair. Foreign nations have made possible the representation of three great countries and three great traditions on the farther rim of the Pacific. Special thanks are due to the Government of India and to the personnel of the National Museum in New Delhi; to the President and Officers of the Academia Sinica in Taiwan, The Republic of China; and to the Director and Curators of the National Museum in Tokyo, Japan. They have enriched the Exhibition by their outstanding loans.

The Director of the National Museums of France and the Musée du Louvre has also honored Seattle by the gracious loan of a most important canvas. This aid and this deep and sympathetic interest add another feature of major importance.

To the Directors, Trustees and Staffs of the Museums of the United States and Canada, who have granted loans of their masterpieces with such open-hearted generosity, must go a special word of appreciation. They have made the Exhibition possible. It is difficult to express adequately the deep sense of obligation felt in their regard.

I must add a word of personal thanks to Norman Davis and to his staff for ever-ready consideration and never-failing aid; to all those associated with the management and organization of the Fair; to Dr. Richard E. Fuller, Director of the Seattle Art Museum, for his help in securing loans from Taiwan and Japan and for his encouragement, interest, and invaluable advice.

I am indebted to Miss Helen S. Foote, retired Associate Curator of Decorative Arts in The Cleveland Museum of Art, for the rare ability, patience, and skill with which she has carried through the complex editorial problems of the catalogue; and to Mrs. Justin G. Zverina and others who have assisted her.

F. Byers Hays, architect, designed the physical settings of the Exhibition galleries. A special word of thanks must go to the Directors and Superintendent of The Art Institute of Chicago, who made possible the services of G. Louis McManus, their Assistant Superintendent, to take care of unpacking and installation, repacking and shipping.

Finally, renewed thanks to Norman Davis and to all who have aided. This Exhibition is the composite of their interest and hopes, a rare tribute to the cooperation of so many.

WILLIAM M. MILLIKEN



INTRODUCTION

Art is life. Life is change. These simple truisms are a basis for understanding, for when art ceases to change, ceases to evolve, when life stagnates, then comes death. It is the eternal renewal of the creative principles that has given the art of the ages its varied and ever-different aspects. And art, being an expression of life, reflects the thinking, the religious beliefs, the aspirations and dreams of the artists in each period and in any one of many mediums.

Fashions, modes of thinking, points of view, techniques vary as the world varies. But it is significant that through the centuries the esthetic moments of man give a clear expression of his age. The aspirations of artists incorporate within their productions the time spirit.

It is the individual approach within the time pattern, however, that allows and gives variety to each period. This variety is puzzling when seen without perspective, for it is easier to judge the art of an earlier age after the chaff has been winnowed by time. The present is almost always an enigma to the conservative, who instinctively tries to conserve the past and refuses to recognize the inevitability of change. He sees incomprehensibility in the unfamiliar.

Art can never be regarded as a scientific process by which facts are added to facts, finally to achieve a definite result. Instead, the course of art is more like a wheel turning endlessly. The course may pass from the primitive through archaic phases to realism and to expressionism; it may then repeat the circle with a quite different emphasis. Very often the primitive man and the archaic man have reached a greater expressiveness because of innate genius. The masterpiece is of no time. It is always a personal thing created by the exceptional man, at the exceptional moment, within the pattern of his time.

The exhibition, "Masterpieces of Art," is designed to present a series of high points through the centuries. The individual pieces when looked at with sympathy and understanding give their rich reward. They are ambassadors of time and place.

ORIENTAL ART

The exhibition starts in China centuries ago, on the far horizon of history, in the time of the Shang Dynasty (1300-1028 B.C.), when the Shang capital was at Anyang. From this period is an archaic Jade Elephant (Cat. No. 1), actually excavated near Anyang. The Chinese burial customs give this clear indication of date, for jades, pottery objects, and other things associated with the life of the deceased were buried with him. The chunky, solidly modeled elephant, entirely carved by hand and shaped by attrition, is especially

significant as an example of the skill and the sophistication of this early age, qualities rarely equaled in later centuries of technical and esthetic accomplishment.

The grave, too, is a means of giving an insight into the Japanese mind. The Haniwa pottery figure (Cat. No. 3), 200-552 A.D., was excavated from the tomb of a chieftain; it has an archaic quality in its restraint and symbolic character, in its lack of complexity, in its simple and expressive modeling, which is not far from the abstract point of view of many modern potters. Pottery and wood were the materials greatly used by the Japanese artist and craftsman; a later piece, the superb portrait of the first Shogun, Minamoto Yoritomo (Cat. No. 4), is in the latter material, wood. This statue in its masterly simplifications and conventionalizations, far from mere realism, has splendid monumentality. It expresses powerfully the impact of Japan's feudal period.

India at an early age had achieved greatness and stability. The Gupta Dynasty, 320-535 A.D., had united northern India after five centuries of division. The magnificent Vishnu (Cat. No. 2), a brilliant example of the art of Mathura, is carved in the customary warm-reddish stone of this region. It represents one of the highest moments of Indian civilization in its serenity and aloofness, in its gracious and reticent religious feeling. India's most characteristic art expression is in its stone sculpture, and the subject material is almost exclusively of religious content.

The examples of the art of the Orient, typifying as they do the genius of these great countries bordering on the Pacific and the Indian Ocean, are a fitting introduction to an exhibition that represents in its other section the art of later cultures in Europe and the United States.

WESTERN ART—DECORATIVE ARTS

In European countries, painting, as the world knows it, came into focus late. Other arts, instead, well preserved today—architecture, book illustration (the so-called illuminated manuscript), ivories, goldsmith work, and enamels—reached great heights in the early centuries of the Christian era. The mosaic was used in Byzantium and under Byzantine influence, in Europe. The fresco was also used in Europe and although the mosaics remain, the early frescos have, in large part, disappeared under the vicissitudes of time.

Goldsmith work, illuminated manuscripts, other crafts are symbols of the high part these mediums played in the creative activity of the Middle Ages. This was a world in which the church and religion were all-important, a world which gives a clear insight into the medieval mind.

For some centuries before, and for some centuries after the year 1000 A.D., the Holy Roman Empire played a basic part in the political life of Europe. It is also the mark of the power of German sovereigns over central Europe and Italy. A successor of Charlemagne, Otto III, who died in 1002 A.D., is present in the exhibition in spirit through his splendid Golden Gospels (Cat. No. 5), a manuscript from the Morgan Library. This dates from about 985 A.D., and was especially illuminated for him. Exquisitely lettered in gold on purple vellum, it is imperial not only in its color but also in its quiet and sumptuous beauty.

Powdered glass, mixed with metallic oxides and fused by fire, materials unimportant in themselves, became in the hands of artists another one of the great crafts, enamel—a craft that was so often associated with goldsmith work. The Mosan Reliquary Cross (Cat. No. 7), from the valley of the Meuse, is a superlative example of enamel from this region, present-day Belgium. The Limoges Enamel Cross (Cat. No. 8), from the city of that name towards southwest France, is acknowledged as the finest example of a cross from this atelier; it dates about the year 1200 A.D.

There is one later piece, an exquisite Necklace (Cat. No. 9) of gold decorated with enamel and set with pearls. This is an example of the extraordinarily rare jewelry that marked the court of the Dukes of Burgundy. It is early fifteenth century in date, when, for a time, this Ducal family was as powerful as, if not more powerful than, their kinsmen, the kings of France.

WESTERN ART—PAINTING

The remainder of the exhibition is in a more familiar field, the painting of Europe and the United States. Each painting has been chosen, as have the objects already mentioned, to indicate the endlessly changing points of view, the varying emphases, the personal element in human genius. Throughout, "the principle remains the same: we must allow the great artist his special vision."

Obviously it was impossible to give a complete story of Western Art in such short compass. The intent instead was to represent museums by their master-pieces, a quite different thing. A limitation, self-imposed, was also the elimination, for safety reasons, of painting upon wooden panels. This limitation determined the date of the earliest painting in the exhibition, for painting upon canvas only came into vogue in the sixteenth century.

The renaissance in Florence, in its brilliant fifteenth century, led the way to the discovery of the *individual* and laid the basis for the development of the modern man. Its high creative moment came to an end with the death in 1492 of its

great patron, Lorenzo de' Medici, called the Magnificent, and with the subsequent fall of the city before the soldiers of the French king, Charles VIII, in 1494. The city was never again the center that it had been. The impetus was gone.

Rome, about three decades later, in 1527, found the same frustration in the tragic and brutal sack of Rome by the Spanish and German mercenaries of the emperor, Charles V. There, the Florentine, Raphael, had already died prematurely; and there, another Florentine, Michelangelo, had already finished his greatest work, the ceiling of the Sistine Chapel. But the sack of Rome was the end. The divine afflatus was gone; mannerism and eclecticism replaced earlier genius in a discouraged and disoriented city.

Only in Venice did the high renaissance come to full fruition. By some miracle, this proud city-state had been able to remain outside the clutches of power politics which had engulfed the rest of Italy. Venice developed late, but its high renaissance was splendid. The powerful portrait by Titian (Cat. No. 61), painted at the time when he was the court painter of Emperor Charles V, pinpoints the developed renaissance, its breadth of manner, its high distinction, its penetrating psychology.

In its architecture, in painting, and in other forms as well, one of the basic principles of the renaissance is clearly evident: this was the system of balance—mass against mass. There was, to be sure, a change in its application in the sixteenth century. The proportions were greatly increased, and there were adventures in the intricacies of the asymmetrical, but in essence it was throughout a balanced art.

Other forces, however, had come into being in the sixteenth century and had become very powerful. The preaching order of the Jesuits had been founded in 1540. This was an age of reform in the Catholic world, a forced answer to the Reformation. The first sessions of the Council of Trent, in 1545-47, initiated rules which were to control the movement that was to be called the Counter-Reformation.

Meanwhile, in the rather placid and eclectic art world of late sixteenth-century Rome, the world of the Carracci was contentedly reworking old models. But a new leaven was working. In 1565 the great architect of the Church of the Jesu, Vignola, tried out new dynamics of thrust and counterthrust. There was no longer balance against balance, mass against mass. It was tension against tension. The baroque style was born.

At the end of the sixteenth century, these new points of view appeared in many places and in differing techniques. El Greco (Cat. Nos. 67 and 68), nurtured in the Venetian tradition, felt new spiritual longings, and his dynamic vision placed him in tune with the mystic, but intolerant, Spain of the Counter-Reformation. Another artist in Rome, Michelangelo Caravaggio (Cat. No. 62),

also concerned with the new tensions, had completely overturned tradition, and represented biblical scenes with figures taken from the common people. His canvases were full of somber shadows brilliantly shot with dynamic contrasts of light. His figures had a supervitality that shocked, and this vitality and point of view had a powerful effect on painting throughout Europe. Guido Reni (Cat. No. 63) remained true in his figures to the eclectic spirit of the Carracci. Yet in the painting of this picture, he was affected in the painting of his draperies by the dramatic rhythms of the new movement.

Rubens (Cat. No. 31) was in Italy about 1600 studying the Old Masters. He, too, was touched by the new trend, although he never lost his aristocratic point of view. His brilliant brushstroke, with its bravura and exciting tempo, was to revivify the art of Catholic Flanders. The style of van Dyck (Cat. No. 32) was affected also by his sojourn in Italy, especially in Genoa. He carried this style of painting to Antwerp and later to England, where he was painter to the king. He became the ancestor of Lawrence (Cat. No. 20) and of others in the British School. Baburan (Cat. No. 25) and, above all, Terbrugghen (Cat. No. 24) brought back to their native Holland the new fashion. Rembrandt (Cat. No. 26) was profoundly affected. His vivid interest in luminism and in the dramatic and psychological envelopment of his figures, with contrasts of light and shadow, stems from this baroque influence. Powerful and dramatic movement appears in works by the great master of landscape, Ruisdael (Cat. No. 29). More pedestrian and less subjective, but no whit less revealing, are the realistic portraiture of Frans Hals (Cat. Nos. 27 and 28) and the genre scenes of Pieter de Hooch (Cat. No. 30).

The Frenchman, Poussin (Cat. No. 33), came to Rome toward the end of the first quarter of the seventeenth century, where he remained for the rest of his life, except for one short break. First influenced by the Venetians, and especially by Titian (Cat. No. 61), in his later period he showed knowledge of Raphael and his school. His color, however, always remained true to the colder, grayer French palette. He belongs to the more restrained baroque that stemmed from Bernini, and he never forgot the French sense of order. However, he is really the true ancestor of the French classic style that appeared in the late eighteenth and early nineteenth centuries, in David and, in the next generation, in Ingres (Cat. No. 38).

The Venetian vitality had somewhat relaxed after the death of Titian (Cat. No. 61), of Tintoretto, and of Veronese, but it was restimulated in the seventeenth century by artists from the outside, among them Strozzi, the Genoese (Cat. No. 64). His Venetian period was as important as his Genoese, and he can actually be ranked as a member of both schools, Genoese and Venetian.

Magnasco (Cat. No. 65) in Genoa and Milan, although baroque in his sense of all-over pattern, in the small scale of his many figures, always represented

in violent movement, led the way to the rococo, with his flicker of light and gayness of brushstroke. Rococo painters of Venice in her last great period in the eighteenth century, such as Tiepolo and Guardi (Cat. No. 66), were particularly interested in illusionism; and Guardi created his effect, too, by the vitality, of his brush. With his rhythmic and vibrant rendition of figures, clouds, waves, of every detail in his canvas, Guardi was the rococo painter par excellence in Venice.

It was the Venetian school of this century and its point of view that interested the French eighteenth-century painters. Watteau (Cat. No. 34), Prince of Court Painters, caught a distant echo of this style; but it was, above all, Fragonard (Cat. No. 37) and Boucher (Cat. No. 36) who found inspiration from this ever-living source, translated into their French medium.

France started the nineteenth century with the classical style of the Empire and of Napoleon. However, through the first half of the century there were continuous conflicts between the classical, the romantic, the realistic. The classicism of Ingres (Cat. No. 38) seemed at his time to be the complete opposite of the romanticism of Delacroix (Cat. No. 39). Today, however, these artists seem of their time and are not so far apart. Millet (Cat. No. 40) brought a trend of realism. Of course, Courbet was the greatest exponent of this movement, yet even he seems to have a twinge of romanticism today. Out of these "isms" came men like Degas (Cat. Nos. 41 and 42), a great graphic artist, a realist, yes, but above all a keen observer of life, delineating it with the penetrating vigor of a resourceful and expressive line. Toulouse-Lautrec (Cat. No. 43) continued this point of view, but with a more acid touch.

The most important group development of later nineteenth century was the rise of the impressionists. Their preoccupation with light and their search to attain their results by the use of pure colors placed side by side on the canvas, leaving the fusion of these colors to the observer, set off a tremendous controversy. Today, their painting seems completely understandable. Monet (Cat. Nos. 44 and 45), Renoir (Cat. Nos. 47 and 48), and others of this group dominated the last part of the century.

Then came the post-impressionists who sought means to sustain and hold the first impression. Cézanne (Cat. No. 50) found his answer in three dimensional form and in the placing of his subject in space; Gauguin (Cat. Nos. 51 and 52) sought it by means of large areas of flat pattern; van Gogh achieved it by vivid brushstroke and dynamic rhythm.

At the end of the first decade of the twentieth century came the cubists, stemming from the late work of Cézanne (Cat. No. 50) and led by Braque (Cat. No. 56) and Picasso (Cat. No. 72), and with them, various expressionistic and abstract schools. All of them are a part of the story of art. If they are

puzzling, so is the atom. But they and the atom are powerfully existent. Paintings of these schools have a right to be seen, and among them are many canvases that are the masterpieces of today. "We must allow the great artist his special vision."

The American section of nine canvases is small but distinguished. The earliest is an outstanding portrait by a colonial artist, Copley (Cat. No. 10). Homer, Ryder, and Eakins (Cat. Nos. 11, 12 and 13) represent the powerful figures who dominated the end of the nineteenth century. Bellows (Cat. No. 14) and Demuth, Marin, Hartley, and Burchfield (Cat. Nos. 15, 18, 16 and 17) are figures who lead to the present. Pre-abstract, they are an integral and important part in the evolution of painting in the United States.

The catalogue, which follows, has a single page devoted to the essential data about each piece exhibited. Furthermore, below this concise catalogue material, there is a short summary which gives pertinent facts about each piece or about the artist who produced it. It may also give historical information that is of use in relating the artist to his time and to the particular movement of which he is a part. On the opposite page, in each case, the work of art is illustrated. The sculptures and European decorative arts are catalogued chronologically. The paintings are arranged alphabetically by countries and under each country, in chronological order.

WILLIAM M. MILLIKEN

CHINESE, Shang Dynasty, XIV-XI Century B.C.**1. ELEPHANT**

Jade, nephrite, maximum length 11 $\frac{3}{8}$ ins.

LENT BY: Academia Sinica, Taipei, Taiwan, The Republic of China.

LIT.: Li Chi, *The Beginnings of Chinese Civilization*, 1957, Pl. XXVIII.

This magnificent jade well represents the arts of China. It dates to the Shang Period, its geometric form effectively interpreting characteristics typical of that early dynasty. It is the largest archaic jade animal known.

With its moss-green tones, often found in nephrite, this jade is especially beautiful, not only for its actual material, but for its delicate color. The great block, shaped by slow abrasion, probably came from Central Asia or China proper. In adorning an imperial tomb, it symbolized an animal then hunted in northern China.

Its date has been established not only upon stylistic grounds, mentioned above, but also from data furnished by excavation. It was found in 1935 during excavations by the Academia Sinica in the so-called "1000 tomb" area of Hou-chia-chuang about three kilometers northwest of Hsiao-t'un, Anyang. There, the remains of the later capital of the Shang Dynasty are located. In this precise fashion the jade's origin is completely documented.

The burial customs of China aid the archaeologist materially, as they follow traditional lines. At Anyang, in this royal cemetery, each of the large tombs was dug in the soft loess, the name given to the wind-blown soil. They were rectangular pits, their sloping walls terminating in a level floor. On this floor, a wooden funeral chamber was constructed. Then, within this chamber, the bronze or pottery ceremonial vessels, various jades, and other articles were placed as offerings with the body of the deceased. The pit was then filled with earth, and some levels were stamped solid to form compact layers, convenient markers for both the grave robber and the archaeologist.



INDIAN, Gupta, V Century A.D., Mathura, Uttar Pradesh

2. VISHNU

Sculpture, red sandstone, 41 $\frac{3}{4}$ ins. high.

LENT BY: National Museum, New Delhi, India.

EXH.: "The Art of India and Pakistan" (2400 B.C.-A.D. 1947), presented by The Royal Academy of Arts in Burlington House, London, 1947-48, No. 207.

The Gupta period was the "Golden Age" of Indian literature and sculpture, the classic period of Indian art and culture. Its sculpture, serene, lofty, conveys its mood by subtle rendering of the form; by an idealized perfection; by rich, never extravagant, ornamentation; by a nobility of theme; by attitude and by symbolism. The sculptors were inspired by religious thought drawn from both Buddhism and Hinduism.

Mathura, already a great center under the Kushan Dynasty (ca. 48-250 A.D.), was the seat of Gupta culture, and for almost three hundred years this civilization maintained imperial rule over northern India; its benevolent, enlightened cultural control extended as far south as the Deccan.

During the Gupta reign all the arts flourished. Standards of creative expression were uniformly high, although the artists are for the most part unknown. Temples, stupas were built in great numbers at Mathura, Sarnath, Deogarh, and elsewhere, decorated with painting and sculpture. However, in sculpture, traditionally the major expression of Indian art, the eminence of the Gupta period is most profoundly demonstrated.

C. Sivaramamurti, Keeper of Archaeology in the National Museum, describes the figure and its symbolism.

This Vishnu is typical of the Gupta style and closely resembles the famous Seshasayi Vishnu from the Deogarh temple, with its crown recalling its association with the earlier *ushnisha* turban with central circular jewel; with its twirled pearl strings making a second necklace below the first, which is composed of large, single pearls; with its armlets high on the arms; with its 'sacred thread,' fashioned of golden strands with flowers and sweet smelling leaves attached at intervals; with its golden waist cord falling over the garment. The hair falls, typically, in curls onto the shoulders. The halo is lost. The *vanamala*, a sweet smelling flower garland always associated with Vishnu, is seen slipping from the shoulders onto the arms.

This sculpture comes from the Mathura Museum.



JAPANESE, Tumuli Period, 200-552 A.D.**3. HANIWA WARRIOR**

Terra Cotta, 53½ x 16½ ins.

LENT BY: Seattle Art Museum (Eugene Fuller Memorial Collection), Seattle, Washington.

COLLS.: Masanari Matsubara, Ohta City, Japan; Mayuyama and Company, Tokyo.

LIT.: J. E. Kidder, Jr., *Japan Before Buddhism*, 1959, 197, Pl. 96; 100 Masterpieces from the Collection of the Tokyo National Museum, 1959, Pl. B; Yukio Yashira, *Art Treasures of Japan*, I, 1960, Pl. 4 (for companion).

This terra cotta sculpture was a part of the decoration of a burial mound. These mounds, or *tumuli*, gave their name to the period. Each *tumulus* was usually surrounded or capped with terra cotta cylinders and with representations often in the shape of people, animals, or objects. These had holes in the bases, perhaps for attaching ropes. The cylinders were apparently used merely to retard soil erosion; the figures, instead, symbolized service to the deceased in the hereafter.

This terra cotta is a simplified, almost abstract interpretation of a helmeted and armored warrior, one of four figures that were excavated one hundred miles north of Tokyo about thirty years ago. There, they had served as a retinue guarding the mound of a chieftain, for the site is outside the imperial district. Another of the same group, and almost identical, is a National Treasure in the Tokyo National Museum.

A comparison of the Seattle and the Tokyo figures is instructive. Both are clad in a type of leather armor in which the tunic was covered with elongated iron plates. In the Tokyo sculpture, the leather trousers are tied at the back in four places; those of the Seattle warrior are tied at the side. Each carries a sword, a bow, and a quiver of arrows. The quiver of the figure in the National Museum is suspended on the back; here, it hangs on the right shoulder. The base of the Tokyo piece is pierced only on the sides; the Seattle sculpture has additional holes front and back, which suggest that it had a corner place in the retinue which guarded the tomb.



JAPANESE, Kamakura Period, XIII Century**4. MEMORIAL STATUE OF MINAMOTO YORITOMO**

Wood sculpture, joined cypress blocks, lacquered, 28 $\frac{3}{4}$ x 37 $\frac{1}{2}$ ins.

LENT BY: Tokyo National Museum, Tokyo, Japon.

COLL.: Yasu Hora, Yokohomo. Registered as Important Cultural Property.

EXH.: Staatliche Mus., Berlin, 1939, No. 18.

The memorial statue of Minamoto Yoritomo is a highly significant sculpture of the Kamakura period, made in the thirteenth century. It is a posthumous statue of the great general of the Minamoto Clan, who through his victory over the rival Taira Clan in 1185 established the first shogunate, or military dictatorship, in Japan, with its capital at Kamakura, the family home of the victor. Yoritomo died in 1199, and this wooden statue, done in the years after his death, was characteristic of the tendency toward hero worship, which was understandably rife at the time.

He is depicted in the voluminous ceremonial court attire of the warrior, in stiff silk brocade and pointed cap. In his hand is the *shaka*, a symbol of authority used in the imperial audience.

The statue is in wood and is hollow. The technique used in its creation is called *yosegi* work, a method of joining together many small blocks of cypress wood. Originally it was covered with lacquered cloth and pigmented. Although that cloth and painted covering have disappeared, the magnificent, significant, yet simple forms give it an authority that sets it apart. It is a highly representative work of Japanese portrait sculpture at its best. In accordance with the characteristic style of the period, eyes of rock crystal were inserted from within the head to accentuate the realism then so popular.

The simple forms and masses are almost abstracted. Each form relates itself to the next with extraordinary felicity, and all of them come to a focus in the powerful and realistic head.



GERMAN, Trier, Last Quarter of X Century**5. GOLDEN GOSPELS ON PURPLE VELLUM. (M. 23)**

In Latin, gold uncial script in double columns. 144 vellum leaves, 14½ x 10½ ins. Binding: English, XVIII Century, red marocco.

LENT BY: Pierpont Morgan Library, New York, New York.

COLLS.: King Henry VIII of England, ca. 1528; Ralph Palmer, Chelsea, 1747; Alexander, tenth Duke of Hamilton, Hamilton Palace Library, No. 251 (Sale, Landan, 1889, No. 1); Theodore Irwin, Oswego, New York; purchased in 1900.

EXHS.: Exhibition held on the occasion of the New York World's Fair, Pierpont Morgan Library, 1940, No. 1; Pierpont Morgan Library, N. Y., 1958, No. 7.

LIT.: Belle da Costa Greene and Meta Harrsen, *Exhibition of Illuminated Manuscripts*, New York, 1934, No. 4; De Ricci, II (1937), 1369, No. 23, both listing the extensive previous literature; K. Löffler and J. Kirchner, *Lexicon des gesamten Buchwesens*, II (Leipzig, 1935-37), 49, 595; L. W. Jones, "Pin Pricks at the Morgan Library," *Transactions of the American Philological Association*, LXX, 1939, 323-324; N. R. Ker, *Medieval Libraries of Great Britain* (London, 1941), 89; Walters Art Gall., *Illuminated Books of the Middle Ages and Renaissance* (Baltimore, 1949), 1, No. 2 (Frontispiece); E. A. Lawe, "The Morgan Golden Gospels: The Date and Origins of the Manuscripts," *Studies in Art and Literature* for Belle da Costa Greene, ed., D. Miner (Princeton, 1954), 266-279, Figs. 191-219; Meta Harrsen, ed., *Central European Manuscripts* (New York, 1958), 14-15, Pl. 4 in color, Pl. 18.

The Golden Gospels of Otto III, Emperor of the Holy Roman Empire, is one of the early manuscripts that attach themselves to an historic figure. Otto III—born in 980 A.D., crowned Emperor in 995, and died in 1002—was the son of Emperor Otto II and Theophanu, princess of the imperial family of Byzantium. She had come from Constantinople, present-day Istanbul, then capital of the Byzantine Empire, to marry the emperor of the west. Behind her was the pride of race and tradition of her native city, Constantinople, the greatest city of its time and one of the greatest cities of all times. She was born to the purple, a saying which comes from the fact that this color was reserved for the imperial family, as it had been from Roman times. The dye came from the shellfish purpura found on the coast of Syria. It was used for the stately garments and objects connected with the splendid ceremonials of the court or the church. Many of the Byzantine manuscripts were therefore illuminated in golden letters on purple vellum. This manuscript carries on that great tradition. In it there are no figural representations and only simple initials; it is merely an example of restrained but magnificent lettering in gold on a purple page.

All manuscripts were illuminated by hand in one of the many scriptoria, or workshops, specializing in their production. These were centered in the monasteries; and the actual craftsmen were monks. One can be certain that this Psalter, perhaps made at the order of the Emperor, was entrusted to the most able hands available in one of the major centers.

It should be remembered that the printed book in Europe only began to replace the illuminated manuscript after the discovery of movable type in the mid-fifteenth century.

NITIUM EVA
NGELIUM IN HOC XPI FILIO
SICURUS SCRIPTRUM EST IN
ESAIAS PROPHETA. Ecce
MIT TANDEM CELUM MEUM
ANTE FACIEM TUXAM
QUI PRAE PARABIT UTA
TUAM.

VOXA MONTIS IN DES
ERTO PARATE UNTONI
RECTAS ENCLITE SEMINA
GIUS.

IUJ IOHANNES IN DESERTO
TO BAPTIZANS. APER
DICANS BAPTISMU PONI
TENTIAC IN REMISSIONE
PECCATORU. ET CERTOI
CENSUR X DOLLUM OMNI
IUDICAC REC'D. ET HICRO
SOLIMITAC UNIUESTI
A BAPTIZABANTUR AB
ILLO INORDANE FLUM
NE CONFITENTES PECCA
TUM.

ITERRIT IOHANNES UESTI
TUS PILIS CAMELI. ET ZO
NAPALIA CIRCALUBOS.
CIUS ET LOCUSTAS ET MEL
SILICSTRAE COCUNT. ET

PREND OIENB ET DICENS.
VENIT FORTIOR ME POST
ME. CUIUS NON SUT DIC
NUS. PRO TUBONE SOLUC
RE CORICIA CALCIAMEN
TORUM EIUS. ECCE BAP
TIZAVI UOS IN AQUA
ILLE UCRO BAPTIZABIT
UOS SPUSCO.

ET FACTUM EST IN DIEB;
ILLIS. VENIT ILIUS ANNA
RETH CANILAE. ET BAP
TIZATUS EST IN IORDANA
NE A JOHANNI. ET STA
TIM ASCENDENS OCULON
UITON CINCLOS APERTOS.
ET SUMMAM QUA COLUBA
DESCENTE ET MANENTE
IN IPSO ET UXORE ENCLAC
DECADIS TUTUS FILIUS
MEUS OILECRUS INTE
COMPLACUI.

EST FRATRIS SPES EXPULITA
CUM IN DESCRITUM DE
RAT IN DESERTO QUADRAG
INTA DIESBUS ET QUADR
INTA NOCTIBUS ET TEP
TABATURA SANNA
ERAT QUE CUBESTIUS. ET

ORA V
ORA XIIII
LV. XIIII
LX. XVII

ORA VI
ORA XV
LX. XVII

ORA VII
ORA XVII

OLD LOW COUNTRIES, Mosan, End XI-XII Centuries

6. END OF CHASSE, Relief of Christ Trampling on the Lion and Dragon.

Embossed silver-gilt in an enameled copper-gilt frame, 23 $\frac{1}{16}$ x 14 $\frac{7}{8}$ ins.

LENT BY: Walters Art Gallery, Baltimore, Maryland.

COLLS.: Hollingworth Magniac, Colworth Coll. (Sale, London, July 4, 1892, lot no. 494, repr.); A. Tollin (Sale, Paris, May 20, 1897, No. 93, repr.).

LIT.: Cf. Shrine of St. Hadelin at Visé, Belgium; also, Charles Oman, "A Mosan Reliquary at Luton Hoo," *Burlington Mag.* (Sept., 1952), 264 ff.; S. Collon-Gevaert, *Histoire des arts du métal en Belgique*, Brussels, 1951, 149-153; H. Swarzenski, "The Italian and Mosan Shows in the Light of the Great Art Exhibitions," *Burlington Mag.* (May, 1953), 154 (repr.); Ph. Verdier, *L'Art Religieux (Paris, Fermes et Reflets, Club Français de L'Art)*, 1956, second revised edition, 1957, 125, repr.; *Connoisseur*, CXLIII, No. 576 (March, 1959), 131 (repr.); Ph. Verdier, "Christ Trampling the Beasts, a Silver Mosan Relief," *The Journal of the Walters Art Gallery*, XXII (a monograph).

This is a fragment of a chasse, that is, a reliquary dedicated to a saint. In its usual form, the shrine is a longitudinal structure with a pitched roof. This fragment is the end gable of such a piece, its shape clearly defining the architectural idea.

Such chasses were usually made of precious materials: in the tenth and early eleventh centuries, often of gold; since the eleventh century, of silver- or copper-gilt. Each contained the relics of the saint to whom it was dedicated; it was preserved upon the altar or in the church treasury only to be shown, perhaps, on the name-day of the saint.

Many examples of work by medieval goldsmiths were not always of one period. Evidence makes it probable that the piece exhibited was one of the pignons, or end gables, of the original chasse of SS. George and Ode at Amay, near Huy in the Meuse valley. This pignon was used a second time and was incorporated within a later framework that was mainly twelfth century (ca. 1170).

This silver-gilt relief in high repoussé, eleventh century in date, representing "Christ Trampling on the Lion and the Dragon" (Psalm 91: verse 13), is symbolical of Christ's victory over death and sin; it comes from the first shrine dedicated to SS. George and Ode in Amay, end of the eleventh century. It was re-used as one of the two end gables of the second, the twelfth century shrine; the other end gable, entirely twelfth century, is in Luton Hoo, England.

In the thirteenth century a new shrine was ordered; this still exists in Amay. When the twelfth-century chasse, the second chasse, was dismantled, the two end gables were separated from it and were transformed into independent reliquaries set with relics of saints.



OLD LOW COUNTRIES, Mosan, ca. 1165

7. RELIQUARY CROSS

Champlévé and cloisonné enamel on copper, 11 $\frac{1}{8}$ x 7 $\frac{1}{4}$ ins.

LENT BY: Walters Art Gallery, Baltimore, Maryland.

COLLS.: Charles Stein, Paris (?); Sir T. D. Gibson-Carmichael (Sale, London, May 12, 1902, No. 68, repr.); Basilewsky (?).

EXHS.: Mus. of Fine Arts, Boston, 1940, No. 247, Pl. XXVII.

LIT.: Philippe Verdier, "Un Monument inédit de l'art mosan du XIIe siècle: La Crucifixion symbolique de Walters Art Gallery," *Revue belge d'archéologie et d'histoire de l'art*, 1961.

The term Mosan refers to objects coming from the valley of the Meuse. This river rises in northeastern France and flows, roughly, northeast through Belgium. It enters Holland near the German border and flows north until it curves to the west to reach the North Sea, close to the mouth of the Rhine.

In Belgium, many historic cities on the banks of the Meuse—Dinant, Namur, Huy, Liège, and Maastricht just over the Dutch border—bring back memories of both World Wars.

It was in this precise section, where metal ores were easily available, that a flourishing metal craft developed in the eleventh, twelfth, and thirteenth centuries. As a result, this valley became a center for the creation of splendid works of art, in large part fashioned for the service of the church. Among the techniques used by these artisans were those of the goldsmith and the worker in enamel. At the same time, the nearby German city of Cologne, almost directly east, developed similarly. But each center had its special local accents.

These variations are interesting. The Limoges Cross (Cat. No. 8) in this exhibition, from southwestern France, Limoges, represents the major French enamel atelier, with its characteristic bluish color and design. Mosan work, much farther north in the Meuse valley, too, has special qualities: its color is distinctive; its use of inscriptions is individual; and the facial types, perhaps characterized by greater naturalism, are immediately recognizable. Another local peculiarity is the use in the metallic parts of depressed circular motifs.

The technique of the Reliquary Cross is chiefly champlévé enamel, with designs dug into the metal and filled with enamel, fused glass flux. Notice that in the details, however, the transitional, earlier cloisonné enamel is used, in which little fences forming the design were attached to the surface of the plaque and filled in with enamel.



FRENCH, Limoges, XII-XIII Century

8. CHAMPELÉVÉ ENAMEL CROSS

Enamel on copper, 26 $\frac{1}{2}$ x 17 $\frac{1}{2}$ ins.

LENT BY: The Cleveland Museum of Art (Gift of J. H. Wade), Cleveland, Ohio.

COLLS.: B. Meyers; Spitzer, Paris.

EXHS.: Cleveland Mus. of Art, 1936, Na. 13; Mus. of Contemp. Art, N. Y., 1959, Na. 8.

LIT.: C. de Linas, *Revue de l'art chrétien*, 1885, Pt. 4, 3; F. Spitzer, *La Collection Spitzer*, I, 1890 (Cat., 102, No. 17, Pl. VI in color); E. Rupin, *L'Oeuvre de Limoges* (Paris, 1890), Fig. 337; W. M. Milliken, *Bull. of The Cleveland Museum of Art*, XI (Feb., 1924), 30 ff. (repr. 36-37); *ibid.*, April, 1926 (repr.); Milliken, *Canaisseur* (Oct., 1926), 67 (repr. 117); *The Twentieth Anniversary Exhibition, The Cleveland Museum of Art*, 1936, 19, Na. 13; Paul Thoby, *Les croix limousines* (Paris, 1953), 13-14, 23-24, 44, 59, 97, No. 14, Pl. X; Thoby, *Le crucifix, des origines au Concile de Trente* (Nantes, 1959), 104, 250, No. 142, Pl. LXIII; Milliken, *The Cleveland Museum of Art* (New York: Abrams, 1958), 23 (repr. in color); *Handbook of The Cleveland Museum of Art*, 1958, No. 113.

The Spitzer Cross, so called from its early owner, is recognized as the finest and most perfect champlevé enamel cross in existence. This was made in Limoges, France, which city had become in the twelfth and thirteenth centuries a center of the enamel craft and the center of a trade which supplied Europe with religious objects.

The earliest technique in enamel was cloisonné. In this technique, little fences outlined the design on a metal field. Powdered glass, mixed with the metallic oxides necessary to obtain the desired colors, was placed in the various enclosed fields and was then fused by heat and polished to achieve an even enameled surface.

Champlevé enamel, used here, was in a sense a simplified means of achieving an effect comparable to the earlier method; it was the usual Limoges technique. Here, in direct contrast to cloisonné, the design was dug out of the copper plate and was filled in with enamel, as in this cross. In a later simplification, the background only was enameled, and the figures were engraved in the metal and gilded.

Representations of the Virgin Mary and St. John are at the extremities, to the left and right; two half angels are above; and below is St. Peter with the keys. Of particular interest, iconographically, is the skull of Adam below the feet of the crucified Christ. According to medieval legend, the cross of Christ was set in the grave of Adam on Golgotha, and the blood of Christ, streaming down, redeemed him. In this beautiful fashion man's fall and his redemption are symbolically related.



FRENCH, Burgundian, ca. 1400

9. NECKLACE

Gold and enamel medallions with pearls and semi-precious stones, 28½ ins. long.

LENT BY: The Cleveland Museum of Art (Purchase from the J. H. Wade Fund), Cleveland, Ohio.

COLLS.: G. J. Demotte; Joseph Brummer, New York.

EXHS.: Detroit Inst. of Arts, 1928, No. 75 (repr.); Cleveland Mus. of Art, 1947; Musée Communale des Beaux-Arts, Bruges, 1960, 215-216, No. 113 (repr.); Detroit Inst. of Arts, 1960, 289-291, No. 128 (repr.).

LIT.: Bull. of The Cleveland Museum of Art, XXXIV, No. 9 (Nov., 1947), (repr.); William M. Milliken, "The Art of the Goldsmith," *The Journal of Aesthetics and Art Criticism*, VI, No. 4 (June, 1948), 321, Fig. 6; Theodore Müller and Erich Steingrüber, "Die französische Goldémailplastik um 1400," *Münchner Jahrbuch der bildenden Kunst*, V, Series 3, 1954, 76, No. 26, Fig. 66 (detail); Bull. of The Cleveland Museum of Art, XLV, No. 3 (March, 1958), (repr.); *Handbook of The Cleveland Museum of Art*, 1958, No. 177.

This splendid necklace with its twelve medallions may not be quite in its original form, but it remains as one of the unique and magnificent incunabula of medieval times. The pearls and the chains connecting the medallions have been unquestionably in part renewed, but the medallions are older and date in large part to the time of Philip the Bold, Duke of Burgundy at the end of the fourteenth century; these have been reassembled in this present arrangement. The central medallion is especially remarkable and rare. Philip the Bold, ruler of the powerful Duchy of Burgundy, which included Flanders, and brother of the king of France, had a vaulting ambition for show, and in his accounts there are descriptions of jewels such as these medallions that were often used as garment clasps. He gave them as gifts to such personages as the king of France or the Pope. The figure in the central medallion of this necklace is a young girl, clad in a white garment, holding an unidentified gold object in her hand. A tiny green diadem is in her golden hair. Her lips are red; her eyes are black. This figure is an example of the extraordinarily rare *émail en ronde bosse*, which can be translated, enamel in the round.

The style of the dress suggests a date between 1385 and 1400. Accounts note that when Mary, daughter of Philip the Bold, married the Duke of Savoy, she gave her husband a "golden clasp with a white lady." A few similar medallions are known: in the Cathedral Treasure of Essen; one formerly in a private collection in Vienna; and another one in the museum there.



JOHN SINGLETON COPLEY, American, 1738-1815

10. EPES SARGENT

Oil on canvas, 49 $\frac{1}{8}$ x 40 ins. Painted ca. 1760.

LENT BY: National Gallery of Art (Gift of the Avalon Foundation), Washington, D. C.

COLLS.: Painting descended through the following members of the family: John James Dixwell, Boston; Mrs. George H. Clements, New York; Mrs. Oswald W. Knauth, New York; Arnold W. Knouth, II, Rockport, Mass.

EXHS.: Met. Mus. of Art, N. Y., 1909, No. 8 (repr.), and 1911, No. 16; Brooklyn Mus. of Art, 1917, No. 18 (repr.); Met. Mus. of Art, N. Y., Dec., 1936-Feb., 1937, Pl. 5; Carnegie Inst., Pittsburgh, 1940, Pl. 14.

LIT.: Barbara N. Parker and Ann B. Wheeler, J. S. Copley, Boston, 1938, 171-172, Pl. 21 (lists earlier bibl.); J. H. Morgan, J. S. Copley, The Walpole Society, 1939, 12; J. Wolker and Mogill James, Great American Paintings . . ., London, New York, Toronto, 1943, 22, Pl. 8; J. T. Flexner, J. S. Copley, Boston, 1948, 54-55, 130, Pls. 8, 9; Mag. of Art, XLIII, March, 1950, 83; C. M. Mount, John Singer Sargent, A Biography, New York, 1955, 11; Art Quarterly, XXII, Autumn, 1959, 274 (repr. 280); Alte und Neue Kunst, Heft 4, X Johrgang, 1959, 25 (repr. 24).

John Singleton Copley's production divides into distinct phases: his American period and his English period. In the latter period, his works show greater technical facility, but his fame rightly rests upon his paintings of colonial personalities. Samuel Isham has written: "Copley knew his sitters, knew their position in the community, their dignity, their character, their wealth. He was in sympathy with them, and judged by their own standard those airs and graces which to a European might seem provincial and uncouth. Holmes has well called his portraits the titles of nobility of the Bostonians of his day. He painted them as they were, serious, self-reliant, capable, sometimes rather pompous in their heavy velvet coats, but men to be depended on in an emergency . . ."

Copley was born in Boston on July 3, 1738; he was the son of parents who had recently immigrated from Ireland. About the time he was born, his father died, and ten years later his mother married Peter Pelham, engraver and mediocre painter, who unquestionably influenced the impressionable lad. There was no one in Boston to teach him. He saw works by Smibert and Blackburn, and his early portraits reveal similarities to their paintings. But he went far beyond them; his precocious genius made him the remarkable painter he was.

His father-in-law, agent of the West India Company, was one of the consignees of the tea that caused the Boston Tea Party. Resultant disruption of normal family life, plus his desire to see paintings in Europe, prompted him to sail for England in 1774, and there he became a more finished painter. His fame rests, however, on his early work.



WINSLOW HOMER, American, 1836-1910

11. EIGHT BELLS

Oil on canvas, 25 x 30 ins. Signed and dated: Winslow Homer, 1886 (bottom center).

LENT BY: Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

COLLS.: Thomas B. Clarke; E. L. Leuder.

EXHS.: Mus. of Mod. Art, N. Y., Oct. 1932-Feb. 1933; Pennsylvania Mus. of Art, Phila., 1936; Carnegie Inst., Pittsburgh, 1937; Mus. of Mod. Art, N. Y. (for Paris exh.), 1938 and 1939; Art Inst. of Chicago, Nov. 1939-Jan. 1940; Worcester Art Mus., Mass., 1944; Tate Gall., London, 1946; Seattle Art Mus., 1951; National Gall. of Art, Washington, D. C., Nov. 1948-Jan. 1959; Met. Mus. of Art, N. Y., 1959; Mus. of Fine Arts, Boston, 1959; Virginia Mus. of Fine Arts, Richmond, 1961.

LIT.: W. H. Downes, *The Life and Works of Winslow Homer*, 1911, 146; *Life Mag.* (June 15, 1942); Lloyd Goodrich, *Winslow Homer*, 1944, 30.

Winslow Homer ranks as a giant among American artists of the later nineteenth century. He began as an illustrator for *Harper's Weekly*, recording, among other things, scenes from the Civil War. These were in the black and white adapted to reproductive processes. Some of his small, early paintings also recall camp life. However, he did not wish to be an illustrator. It was painting that really interested him.

He was an ardent lover of the out-of-doors, and as a fisherman and hunter these activities took him to New England, New York, and Pennsylvania. In 1866 he went to France, but it seemingly had no effect upon him. In 1881 he again went abroad and spent two seasons at Tynemouth on the North Sea. There he became interested in the sea and in the seafaring folk. The sea became his absorbing passion for the remainder of his life. Basically a realist, Homer directed all the acuteness of his mind and the keenness of his vision to the interpretation of this, his chosen subject.

He moved to Prout's Neck, Maine, in 1884, a lonely peninsula jutting into the Atlantic. There he lived alone, absorbed in the eternal wonder of the waves, the great rollers breaking in spumes of spray on rocky shores, and in the life of those "who go down to the sea in ships."

In this famous picture, "Eight Bells," two salt-encrusted mariners in their oil-skins and "sou'westers" take their midday reading with their sextants, as they had done a thousand times. Homer, however, makes of this picture a veritable epic, far in his hands a routine check becomes truly a symbol.



ALBERT PINKHAM RYDER, American, 1847-1917

12. PEGASUS

Oil on wood, 12 x 11½ ins. Inscribed in pencil on back of panel: "Pegasus/painted by Albert P. Ryder/for Charles de Kay/1887."

LENT BY: Worcester Art Museum, Worcester, Massachusetts.

COLLS.: Charles de Kay; Stanford White, New York; J. R. Andrews, New York; Alexander Morten.

EXHS.: Sixty-ninth Regiment Armory, N. Y., 1913, No. 1080 (supplement); Met. Mus. of Art, 1918, 6, No. 26 (repr.); Kungl. Akademien för de fria Konsterna, Stockholm, 1930, 27, No. 83; Carlsberg Glyptotek, Copenhagen, 1930; Kunstverein, Munich, 1930; Mus. of Mod. Art, N. Y., 1944, 224 (repr. 17); Whitney Mus. of Am. Art, N. Y., 1947, 44, No. 28 (repr. 12); Amherst College, 1958, 31, No. 52; Corcoran Gall. of Art, Washington, D. C., 1961, 11, 50, No. 21 (repr. 23).

LIT.: Art in America, V, 1917 (repr. 157); American Art Association, *Sale Catalogue, Inglis-Marten-Lawrence Collections*, 1919, No. 49 (repr.); Bull. of Worcester Art Mus., X, No. 3 (Oct., 1919), 46, 48-49, 51 (repr. 45); F. F. Sherman, *Albert Pinkham Ryder*, 1920, 55, 73, 77 (repr. 12); Worcester Art Mus., *Catalogue of Paintings and Drawings*, 1922, 127, 200 (repr. 126); J. Roosval, "Albert Pinkham Ryder," *Tidskrift för Konstvetenskap och Konsthistoriska Sällskapets Publikation*, 1930, 121; F. N. Price, *Ryder*, 1932, No. 131; F. J. Roos, Jr., *An Illustrated Handbook of Art History*, 1938 (repr. 244); Worcester Art Museum, *Art Through Fifty Centuries*, 1948, 85, Fig. 118; L. Goodrich, *Albert P. Ryder*, 1959, 113, 121, Pl. 11.

Albert P. Ryder was far removed from the prevailing mode, not being interested in naturalism and realism, as were his contemporaries, Homer and Eakins (Cat. Nos. 11 and 13). To be sure, in his early work he was quite realistic. Later, however, he was purely visionary, with no interest in outdoor color and sunlight and with an avoidance of so-called literary material.

The secondary title of the painting, "The Poet on Pegasus Entering the Realm of the Muses," is typical of the subjects he began to explore in or about 1880. It was in the following decade that he painted some of his most important works.

Lloyd Goodrich speaks of the ". . . practical, matter-of-fact and extroverted" character of the American mind at this period, and he adds: ". . . but equally characteristic, if not as frequent, was the dark vein of romanticism. In literature it produced Poe, Hawthorne, Melville, and Emily Dickinson. [In painting, Ryder was the master figure.] [Ryder] pictured the inner reality of the mind and out of this deep, unconscious world brought forth the purest poetic imagery in our art of the century . . . The romantic imagination which had been starved or misdirected in so many of his predecessors found full expression, in stranger form but with greater intensity, in the work of our first pure imaginative creator."

Impractical, friendly, retiring, he had no interest in money or material things. His own words give the clearest picture of the man: "The artist needs but a roof, a crust of bread and his easel, and all the rest God gives him in abundance. He must live to paint, and not paint to live." It is an interesting sidelight that a recluse among younger painters, Marsden Hartley (Cat. No. 16), was one of his greatest admirers.



THOMAS EAKINS, American, 1844-1916

13. SALUTAT

Oil on canvas, 49½ x 39½ ins. Signed and dated: Eakins, 1898 (lower right).

LENT BY: Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

COLLS.: Mrs. Thomas Eakins; Macbeth Gall., New York.

EXHS.: Mus. of Mod. Art, N. Y., Oct., 1932-Feb., 1933; Whitney Mus. of Am. Art, N. Y., 1933; Art Inst. of Chicago, 1934; Baltimore Mus. of Art, Nov., 1936-Jan., 1937; Carnegie Inst., Pittsburgh, 1940; Calif. Palace of the Legion of Honor, San Francisco, 1943; Phila. Mus. of Art, 1944; Mus. of Fine Arts, Boston, Nov., 1944-Jan., 1945; Dallas Mus. of Fine Arts, 1946; Munson-Williams-Proctor Inst., Utica, Dec., 1946-Jan., 1947; Milwaukee Art Inst., 1947; Mus. of the City of New York, Nov., 1947-April, 1948; Pasadena Art Mus., 1948; John and Mable Ringling Mus. of Art, Sarasota, 1949; Stedelijk Mus., Amsterdam, 1950; Denver Art Mus., 1951; Berlin Festival, Vienna, Munich, Aug., 1951-Feb., 1952; Western Canada Circuit, Sept., 1953-July, 1954; Pennsylvania Acad. of Art, Dec., 1954-Jan., 1956 (tour); Newark Mus., 1957; Moscow (under USIA), 1959; Art Gall. of Toronto, Canada, 1960 (tour).

LIT.: Lloyd Goodrich, *Thomas Eakins, His Life and Work*, 1933, Pl. 49; Roland McKinney, *Eakins*, 1942, 88.

Lloyd Goodrich says of Eakins: "Seldom has there been so consistent a realist as Eakins—one whose art was such a direct outgrowth of reality. He used the material that lay closest around him. Every figure he painted was a portrait, every scene or object a real one—always the particular rather than the generalized, the individual rather than the type, the actual rather than the ideal. His whole philosophy was naturalistic, with little bent towards the romantic, the exotic or the literary."

This point of view is so effectively illustrated by this well-known picture "Salutat." Everything is documented: the fighter is Billy Smith; in the audience Samuel Murray, David Wilson Jordon, and Clarence W. Cronmer can be recognized. On the original frame is carved the inscription: "Dextro Victrice Conclamantes Solutot."

Eakins was born a Philadelphian, and a Philadelphian he remained. He did have a period of study in France and later in Spain. In going to France, he was in a way initiating a new trend. Paris was not yet the goal of the young American; only a decade later did it become so. The success of the impressionist movement was still to come. Instead, artists such as his teacher, Gérôme, and Courbet influenced him. Later, when he went to Spain, it was the spell of Velasquez that caught him and affected his whole viewpoint. After all, it was a realistic viewpoint, but one of major distinction. He did not copy Velasquez, but this artist's work gave him a glimpse of an ampler world than that of Gérôme. As Lloyd Goodrich says, ". . . the chief effect the master had on him was to confirm his disposition to paint his own world in his own way."



GEORGE W. BELLOWS, American, 1882-1925**14. DEMPSEY AND FIRPO**

Oil on canvas, 51 x 63½ ins. Signed: Geo. Bellows (lower right). Painted: 1924.

LENT BY: Whitney Museum of American Art, New York, New York.

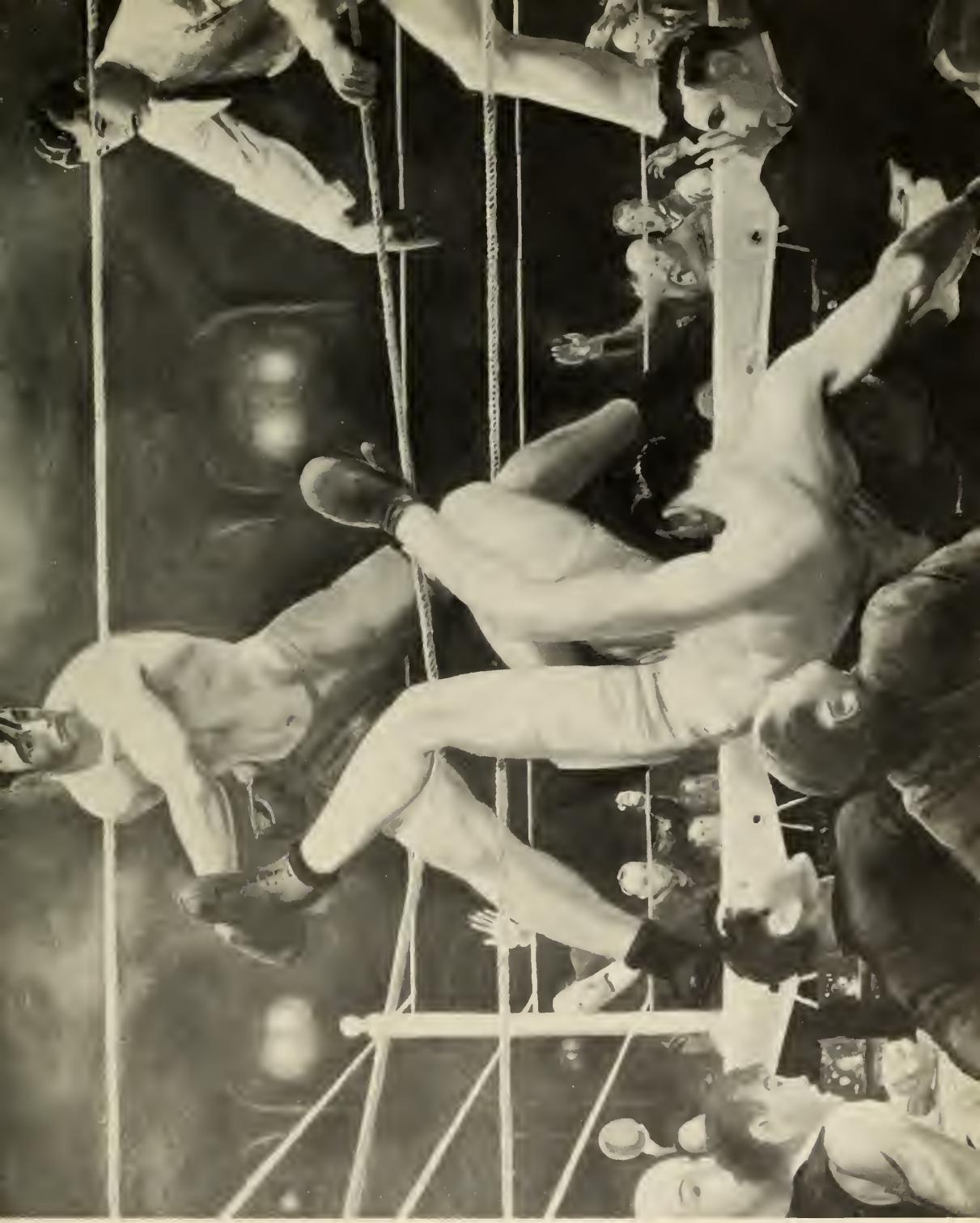
COLL.: Mrs. George Bellows.

EXH.: Met. Mus. of Art, N. Y., 1925, No. 57 (repr. 102).

George Bellows was a young man when the group who called themselves "The Eight" had their exhibition in 1908. It was a group who really had no homogeneity. They were rebels, individuals wishing to get away from the repetitious and sentimental in both landscape and figure painting. Much of their emphasis was instead upon uninhibited subject material, such as topical scenes of life in the streets or in the crowded tenements of a great city. Because of this aspect of some of their works, they were promptly named the "Ashcan School."

However, even if the group did not hold together for long, their emphasis was important. Henri, one of the most able members, had a great influence on, and became a friend of, the younger Bellows, who was outside the group. Sloan, Glackens, Luks, other members were friends of his as well. Bellows, like them, rebelled against the academic and the trite. Many-sided, he clung to his native tradition, never going to Europe. Instead, his production covered many facets of American life. He lived through the ferment in artist circles at the time of the Armory Show in 1913, when America really saw French moderns for the first time and he was hardly influenced by them. Instead, he painted his very personal figure pieces, scenes of the city, sport pictures, romantic landscapes.

Boxing interested him tremendously, and he frequented the private boxing clubs, recording important bouts; but he was primarily interested in the stresses, the strains, the force of the human body. The Dempsey and Firpo fight, shown here, is his late picture recording a dramatic moment in an epic match in professional boxing.



CHARLES DEMUTH, American, 1883-1935

15. MY EGYPT

Oil on composition board, 35½ x 30 ins. Inscribed and dated: My Egypt/C. Demuth/1927 (on back).

LENT BY: Whitney Museum of American Art, New York, New York.

EXHS.: Whitney Mus. of Am. Art, N. Y., Dec., 1937-Jan., 1938, No. 40; Mus. of Mod. Art, N. Y., 1950, Na. 138 (repr. 84).

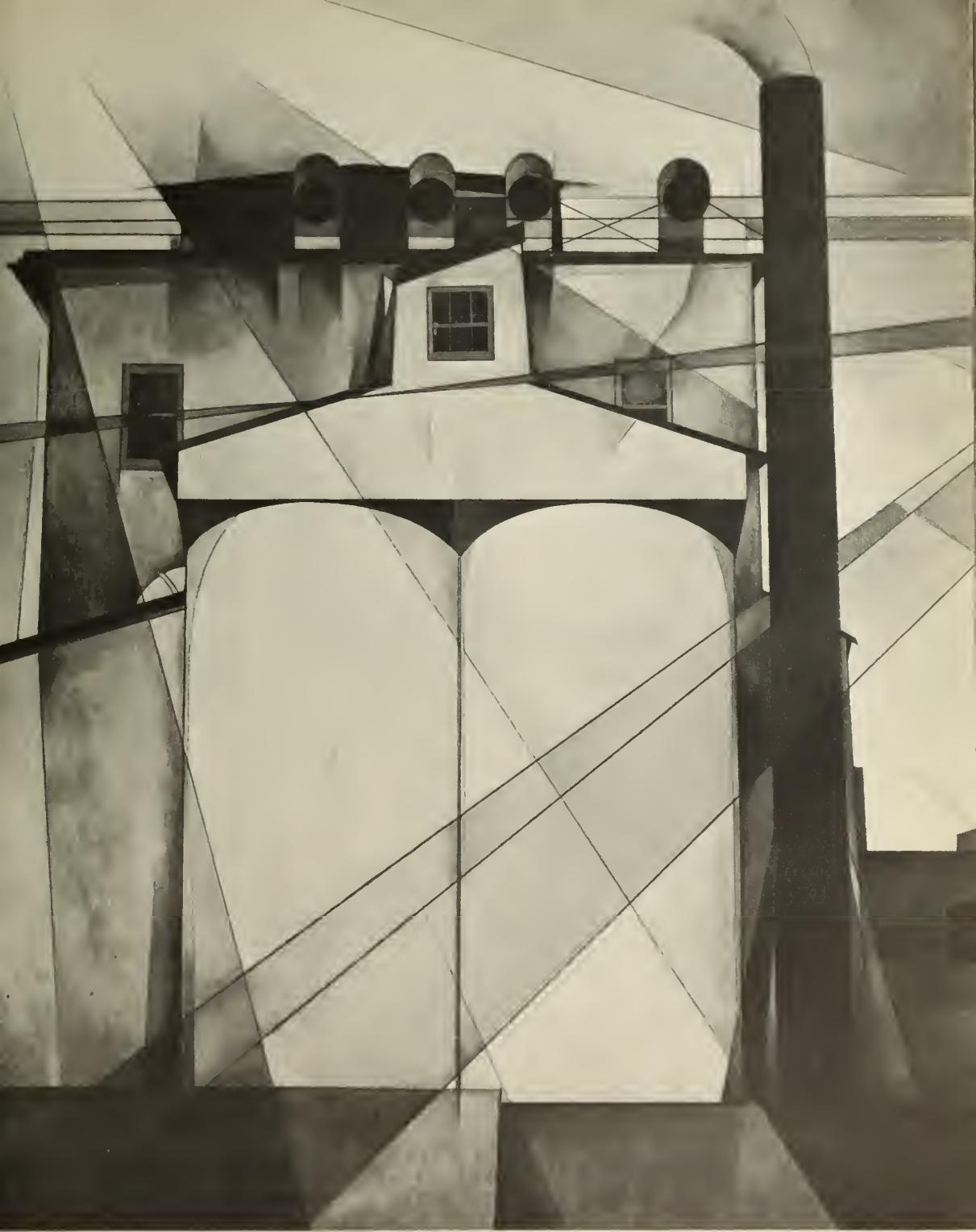
LIT.: William Murrell, *Charles Demuth*, 1931 (repr. 19); S. Lane Faison, Jr., *Mag. of Art* (April, 1950), 123-128.

Charles Demuth before World War I was dissatisfied with the smugness of American life, thought, and the complete lack of interest in the arts. Goy, witty, frivolous, but with iron in his character under evident shyness, Demuth sought inspiration and growth in France. He was delicate in health, lame, and in later years suffered from diabetes; these physical liabilities increased his sensitiveness and obviously affected the direction of his work.

He went to France in 1907 for a year. It was the moment when the fauves, with their broad brushwork and powerful color, were influencing the adventurous under Matisse. They unquestionably affected Demuth. Demuth must have met Morin (Cat. No. 18), who had a studio in Paris from 1905 to 1911; some of his work shows Marin's influence. They both had been students at the Pennsylvania Academy of Art, to which Demuth returned to finish his course of study.

Demuth returned to Paris in 1912 for two years. The art world was then in the turmoil of the cubist revolution. He was definitely interested and affected. But all these years had been only preparatory; when Demuth returned to New York in 1915 and showed at the Daniel Gallery and later at Stieglitz's, he was ready—his very personal, very delicate, aloof point of view found expression. The Armory Show of 1913 had prepared a part of the New York public for acceptance of experimental work, and Demuth found a ready clientele.

"My Egypt" was painted later, in 1927, and it is one of a series of industrial paintings that he did in the twenties. In their precise shapes and clear logic they relate him to the so-called "Immaculates," Charles Sheeler and Preston Dickinson.



MARSDEN HARTLEY, American, 1877-1943

16. MT. KATAHDIN, AUTUMN, No. 1

Oil on canvas, 30 x 40 ins. Not signed. Painted ca. 1939-40.

LENT BY: University of Nebraska, (F. M. Hall Collection), Lincoln, Nebraska.

COLLS.: Marsden Hartley; Rasenberg Gall., N. Y.

EXHS.: State Univ. of Iowa, 1944; Mus. of Mod. Art, N. Y., Oct., 1944-Jan., 1945, circulated; Walker Art Center, Minneapolis, 1950; Seattle Art Mus., 1950; Wildenstein Gall., N. Y., 1952; Am. Fed. of Arts, circulated, 1954-55; Arts Club of Chicago, 1956; Sakalniki Park, Moscow, U.S.S.R., 1959; Whitney Mus. of Am. Art, N. Y., 1959; Marian Koogler McNay Art Inst., San Antonio, 1960; Stedelijk Mus., Amsterdam, 1961; Walker Art Center, Minneapolis, 1961; City Art Mus. of St. Louis, 1961; Mus. of Fine Arts, Boston, 1962; Whitney Mus. of Am. Art, N. Y., 1962.

Marsden Hartley was born in Maine and only returned there in his last years to die. Elisabeth McCausland writes: "He had scorned the lonely, desolate land of his birth. In it at last he found not only peace and human company but the fulfillment of his need to be himself. In the companionship of drowned fishermen, eroded shells, sea-birds dead on the beach after the hurricane, he found that sense of persisting and meaningful life he had not found in art coteries and salons. Still a lonely man, he was less lonely because he learned to share the loneliness of the elements . . . Fleeing from the Maine hillsides and valleys . . . returning to the Maine rivers, bays and mountains he knew as an aging, discouraged, ailing man, Hartley completed the circle of his life."

As a youth he studied in Cleveland and in New York. He was influenced by the imaginative vision of Albert P. Ryder (Cat. No. 12), so that the dry teaching of the William Merritt Chase School in New York bored him. He struggled on. Only in 1909 did he find a sponsor, Steiglitz, who believed in him and who gave him an exhibition directly after the one he had given John Marin (Cat. No. 18).

Now, Hartley began to spend much time abroad. He was influenced successively by many artists, among them Segantini in Italy; and by many movements—the cubists, the fauves, the symbolists in France; the Blaue Reiter in Germany. He learned his lessons; but out of them came his own interpretation of nature, the rude articulation and skeleton of mountains, the wonder of sunset and the twilight hours. He flowered late, but richly. McCausland adds: "Uniting himself with his native continent, Hartley united himself with the American past which dreamed of free land, free space, uncorrupted nature."



CHARLES BURCHFIELD, American, 1893-**17. THE SPHINX AND THE MILKY WAY**

Watercolor, 52½ x 44¾ ins. Signed and dated: CB/46 (bottom left).

LENT BY: Munson-Williams-Proctor Institute, Utica, New York.

EXHS.: Art Gall. of Toronto, Conodo, 1949, No. 62; Colorado Springs Fine Arts Center, 1950; Mus. of Mod. Art, Soo Poulo, Brazil, 1951; Whitney Mus. of Am. Art, N. Y., 1956, No. 68 (repr. No. 37); Albany Inst. of History and Art, N. Y., 1957; Detroit Inst. of Arts, 1957; M. H. deYoung Mem. Mus., San Francisco, 1957; Traveling Exh. in Europe, circulated by USIA, June, 1959-August, 1960; Munson-Williams-Proctor Inst., Utica, N. Y., 1960, No. 28; Mus. of Art of Ogunquit, Me., 1961, No. 15 (repr. on cover).

LIT.: E. P. Richardson, *Painting in America*, 1956, 396 (repr. No. 166).

Charles Burchfield is one of the later romanticists who took for his compositions the drama of the small town, of the dying pangs of Victorian grandeur, of houses outliving their past and falling to humbler uses in the train of so-called progress. He has immortalized these scenes. One could never, however, take him for a realist, for behind every subject, no matter how objective, is his keen and subjective analysis. In early watercolors he takes simple landscapes—fields edged with trees, old houses, abandoned shafts of coal mines fringed with violets, patterning of branches against the sky—and they become worlds of eerie fancy.

His earlier watercolors were done while he was a student at The Cleveland School of Art or immediately afterwards. It is an interesting fact that he won his first real recognition then and his first prize at the hands of George Bellows (Cat. No. 14) in 1919. His famous "The Song of the Katydids," a very early work, antedates 1919; in it the baking sun of summer noon pours down upon a small dooryard, its grass plot bordered with iron hoops. One senses the hum of summer and hears unmistakably the song of the katydids. Burchfield has an uncanny sense of being able to project moods and to make his paintings almost vocal.

Here, in this later watercolor, "The Sphinx and the Milky Way," he gives another highly imaginative interpretation of nature, of night, of the galaxies of the stars. He made a definite return in the last decade to the poetic images of his first period. His watercolors are larger in size, but in them there are the same poetic vision, the same sensibilities, and the same power to express the unseen.



JOHN MARIN, American, 1870-1953**18. SEA PIECE**

Oil on canvas, 22 x 28 ins. Signed and dated: Marin, '51 (lower right).

LENT BY: Whitney Museum of American Art (Gift of the Friends of the Whitney Museum of American Art), New York, New York.

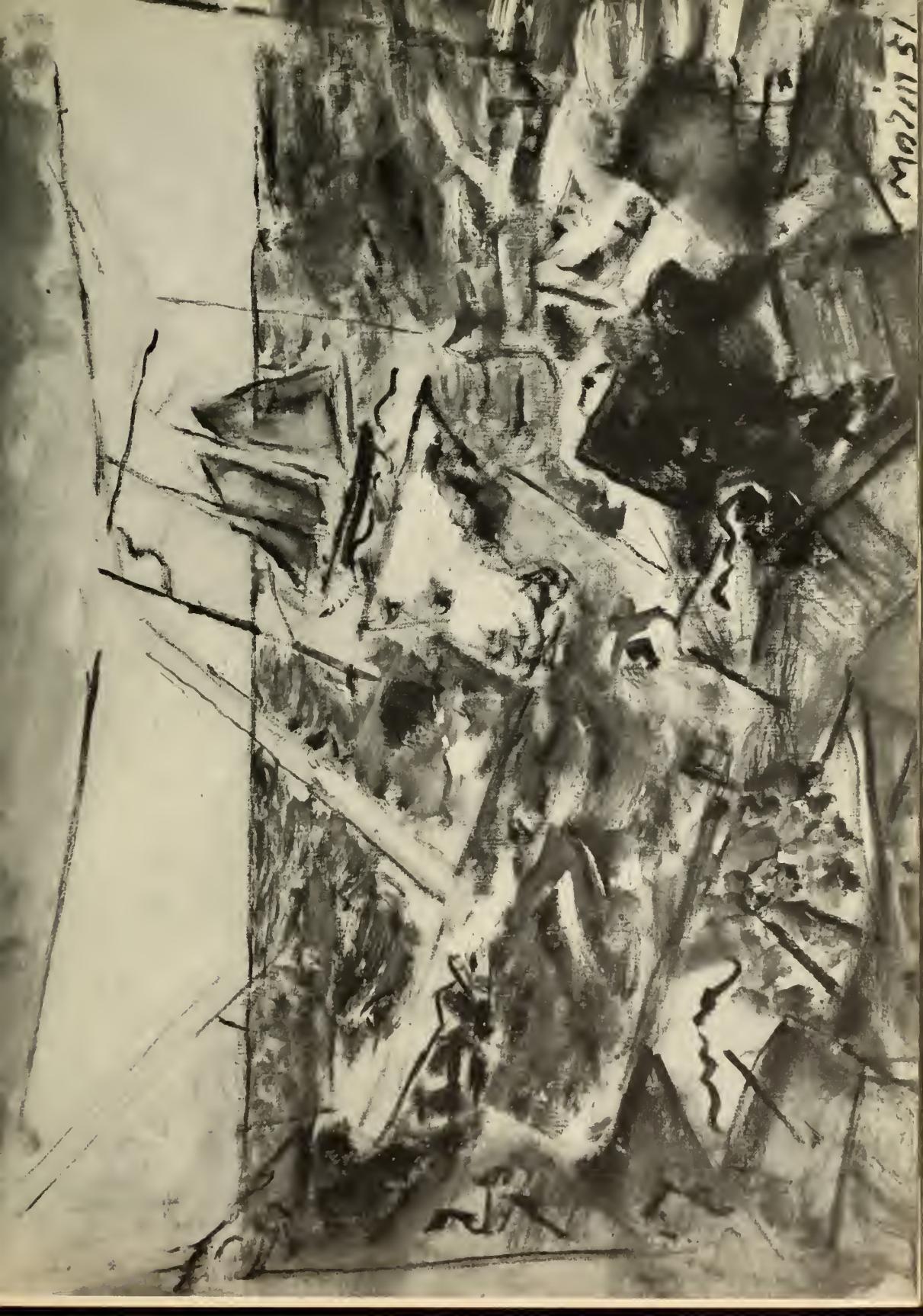
EXH.: Downtown Gallery, N. Y.

John Marin is an outstanding individualist in American art, but he is also a strange paradox. This artist, who was to be one of the great American modernists, went to Europe in 1905 as a fervent admirer of Whistler; and although he was in Paris during the exciting days of early cubism, he seems to have been entirely unaware of it.

He met Stieglitz in Paris in 1909, and that meeting was epochal. He put his conservative past behind him; something caught fire. Stieglitz arranged an exhibition of his watercolors in New York, and Marin came back home to see it. He went to Europe again, only to return definitively in 1911. Under Stieglitz's influence Marin developed as a great watercolorist, a modernist of the first rank. He was never a member of any group; his art is essentially personal. Watercolor rather than oil had early seduced his imagination, and he gloried in that medium. In later life, however, he returned to oil technique at times, painting many powerful, if not always easily appreciated, canvases.

The Maine coast, more than any other single place, was where Marin developed his theories. He studied the sea in his own way, with a passion equal to that of Winslow Homer (Cat. No. 11). He wrote to Stieglitz from Maine: "I don't paint rocks, trees, houses, and all things seen, I paint an inner vision." Henry McBride adds: "He looks down upon the sea from the cliffs and paints the turbulent waters and the shifting skies with a breadth and smashing feeling for harmony that matches the achievements of a Beethoven . . . [His work] is rude, strong, primal, American . . ."

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GEORGE STUBBS, English, 1724-1806**19. LION ATTACKING A HORSE**

Oil on canvas, 40½ x 50¼ ins. Signed and dated: Geo. Stubbs pinxit 1770 (lower right).

LENT BY: Yale University Art Gallery, New Haven, Connecticut.

COLL.: Percy Moore Turner.

EXHS.: Walker Art Gall., Liverpool, 1951, No. 8; Virginia Mus. of Fine Arts, Richmond, 1960, 32, No. 19.

LIT.: Sir Walter Gilbey, *Life of George Stubbs*, 1898, 10, 11, 157.

Stubbs was unquestionably one of the greatest painters of the horse. His book, *The Anatomy of the Horse*, was published in 1766, and it soon became the popular manual of reference for many English painters. There was at this time a special group of artists who supplied the demands of the English gentry for canvases of famous horses and who gladly filled the commissions of nobleman, squire, or the bourgeois for pictures of their own prized hunters or racehorses. This was the period of country life in England. The love of the out-of-doors and the hunt and the interest in horse racing, each brought in its train a desire on the part of these gentlemen to surround themselves with pictures that recalled in realistic fashion their favorite sports and interests.

This particular canvas by Stubbs is not one of his usual horse paintings. Instead, it is one of the artist's bolder and more dramatic compositions, one that sets him apart as a master in his field. Here, a white horse is seen against over-hanging cliffs and storm-tossed trees. In the violent contrast of its shadings, white against dark, the horse seems almost a spectral figure. Ominous clouds mass above. Everything leads the eye toward the central subject and accentuates the sense of overwhelming terror. One can almost hear the despairing cry and agonizing screams of the doomed animal. The lion tears at his vitals; there is no escape.

The subject was engraved by Stubbs in 1788. There is a copy of the painting in reverse in the Louvre in Paris, the work of Géricault, done in a later century, the nineteenth. Géricault, like Stubbs, was a great painter of horses.



SIR THOMAS LAWRENCE, English, 1769-1830

20. PORTRAIT OF ARTHUR ATHERLY, ESQ., AS AN ETONIAN

Oil on canvas, 49½ x 39½ ins. Not signed. Painted ca. 1792.

LENT BY: Los Angeles County Museum (Hearst Collection), Los Angeles, California.

COLLS.: Mrs. Killett, London; Mrs. Pesne, London; Miss Marian Davies, Los Angeles; Hearst Magazines, Inc.

EXHS.: Royal Acad., London, 1792, Na. 209; National Gall. of Canada, Ottawa, Montreal Mus. of Fine Arts, Art Gall. of Toronto, Canada, and Toledo Mus. of Art, Ohio, 1957-58, Na. 39 (repr. in color 11).

LIT.: Lord Ronald Sutherland Gower, F.S.A., *Sir Thomas Lawrence*, 1900, 107; Algernon Graves, *Royal Academy Exhibitions*, V (1906), 8; Sir W. Armstrong, *Lawrence*, 1913, 111, 162; K. Garlick, *Sir Thomas Lawrence*, 1954, No. 18.

Sir Thomas Lawrence was one of those individuals to whom success came too easily. At the age of five he could recite poetry and draw portraits for the guests at his father's inn. He had had little or no instruction before 1787 when, for a very short time, he was a student in the Royal Academy. But his attractive personality and good looks, added to his undoubted facility, won for him the protection of the royal family—the portrait of the Duke of York was shown in the Academy of that year. After the death of Sir Joshua Reynolds in 1794, Lawrence was made a member of the Academy.

It was during these early years of his career, about 1792, that the portrait exhibited was painted, and it shows his characteristic facility, his effective use of light, his elegance of style. No one could have been more adapted than he to the role of foremost fashionable artist of his time; with the death of Hoppner in 1810 there remained no rivals in his field. He was elected president of the Royal Academy in 1820.

His great success had enabled him to live in lavish style, and it was characteristic of him that he left a remarkable collection of drawings of the Old Masters, sold at Christie's after his death. Among them were 150 by Rubens (Cat. No. 31), upwards of 50 by van Dyck (Cat. No. 32), and 200 by Rembrandt (Cat. No. 26). The first two groups noted are particularly significant, for Lawrence patterned his style upon many of the elements found in the works of Rubens and van Dyck, particularly the brilliant highlights, the overtender eyes, of the latter. It is noteworthy, too, that it was the rather feminine style of van Dyck that attracted him more than the more masculine qualities of Rubens.



JOSEPH MALLORD WILLIAM TURNER, English, 1775-1851**21. THE FIFTH PLAGUE OF EGYPT**

Oil on canvas, 49 x 72 ins. Painted: 1800.

LENT BY: John Herron Art Institute, Indianapolis, Indiana.

COLLS.: George Young; The Marquess of Westminster; Earl Grosvenor; Sir J. C. Robinson; Sir Francis Cook; Sir Frederick Lucas Cook; Sir Herbert Cook; Sir Alexander Korda.

EXHS.: Royal Acad., London, 1800, No. 206; International Exhibition, Fine Arts Depart., London, 1862, No. 268; Burlington House, London, 1903, No. 66; Brighton Art Gall., on loan, 1948-51; Burlington House, London, 1951-52, No. 167; John Herron Art Inst., 1955, No. 7; Virginia Mus. of Fine Arts, Richmond, 1961, 72 (repr.).

LIT.: For bibliography see: *Cat. of Turner in America*, John Herron Art Inst., 1955; *Connoisseur* (March 3, 1956), 141.

Turner was a precocious youth, son of a Covent Garden barber. As early as 1789 he was a pupil in the Royal Academy and showed there for the first time in the next year. He had a studio when eighteen, had his first great success at the Academy in 1799, and was elected an associate and a full academician in 1802. Like Constable, he knew the watercolorist Thomas Girtin. In fact it was Girtin and Cozzens who encouraged him to get away from purely topographical subjects. He had only begun to paint in oil in 1797.

No two artists could have been more unlike than Constable (Cat. No. 22) and Turner. Constable kept as close to reality as he could and recorded it; Turner used nature as a springboard for his vaulting imagination and recomposed and interpreted what he saw. Both were avid in their search for light and color.

Turner's first important period began about 1800, the period which includes "The Fifth Plague of Egypt," shown here, and other famous works, such as "Calais Pier" and "Norham Castle."

In 1817 he traveled to Belgium, Holland, and to the Rhine, and his early watercolors of this period and of his trip to Italy in 1819, when he visited Venice, Rome, and Naples, are the beginning of a new phase with greater light and atmospheric envelopment. His oils became almost as if they were watercolors, with vaporous colors on a white ground.

The painting shown here is a summation of his more youthful work. It is highly dramatic, highly emotional in the effects of lowering skies and in the vigor of its rhythms.



JOHN CONSTABLE, English, 1776-1837**22. THE THOMPSON BROTHERS FISHING**

Oil on canvas, 54 x 60 ins. Painted ca. 1818-20.

LENT BY: Smith College Museum of Art, Northampton, Massachusetts.

COLLS.: Rev. Thompson, Newcastle Court, Radnorshire, England; John Nicholson Gall., N. Y.

EXHS.: Greenville Art Center, 1960, 48; Arts Club of Chicago, 1961, No. 4.

LIT.: John Nicholson Gall., *A Catalogue of Paintings and Drawings: Hogarth, Gainsborough, Reynolds to Constable, Baudin, Degas*, n.d. (repr.); "College Museum Notes, Acquisitions," *The Art Journal*, XX, No. 1 (Fall, 1960), 34, Fig. 6; *La Chronique des arts*, supplement to *Gazette des Beaux-Arts*, No. 1105 (Feb., 1961), 43, No. 128 (repr.).

Constable was primarily a landscape painter, and even if he painted figures, as here, it was the landscape setting which was all-important. He first modeled himself on Gainsborough, but it was only in 1799 that he could get his father's permission to study at the Royal Academy. Then, his decisive influence was that of the watercolorist Girtin. He painted out-of-doors with a success that encouraged him to continue. His landscapes are full of movement: moving clouds, momentary flashes of sunlight on fields, houses or water, or on trees moving with the wind. One of the means to achieve this desired freshness, this vivacity and sparkle that he sought, was at times the application of his paint with a palette knife.

His "Hay Wain" when first exhibited in 1821 showed how he had progressed toward this desired end. This canvas was bought by an Englishman in Paris and shown in the Salan of 1824. It made a sensation among French artists of the time, and it is said that Delacroix (Cat. No. 39) was so impressed that before the opening he repainted his "Massacre of Scia" in a bolder, more brilliant key.

It is probable that Constable's influence on French painting has been over-emphasized. Certainly he showed the early nineteenth-century artists that painting of landscape could be luminous and colorful. But there was no immediate influence on the Barbizon group. Later, when the impressionists, who painted with light, studied English painting, it was to Turner's vaporous, imaginative canvases (Cat. No. 21) that they turned rather than to the more realistic works of Constable. Nevertheless, the showing of the "Hay Wain" in Paris remains an historic date.



SIR HENRY RAEURN, Scotch, 1756-1823

23. MRS. ROBERTSON WILLIAMSON

Oil on canvas, 57 $\frac{3}{8}$ x 45 $\frac{3}{4}$ ins. Not signed. Painted ca. 1823.

LENT BY: The Columbus Gallery of Fine Arts (Gift of Frederick W. Schumacher), Columbus, Ohio.

COLLS.: Mrs. Robertson Williamson, Charles Williamson, Col. David Robertson Williamson, Lawers, Perthshire; Duveen Bras., Landan; Lard Michelham, London; Dowager Lady Michelham, Landan; M. Knoedler, New York; Katherine Deere Butterwarth; F. W. Schumacher (Purchased, Parke-Bernet Sale, 1954).

EXHS.: British Empire Exh. at Wembley Park, 1924.

LIT.: James Greig, *Sir Henry Raeburn*, 1911, 63; *Cannaisseur* (Sept., 1911), 2 (repr. full length); *Cat. of the Palace of Arts, Wembley*, V, 1924, 21 (repr. full length); *Parke-Bernet Sale Catalogue* (Oct., 1954), 39; W. R. Valentiner and Paul Weschler, *Cat. of Frederick W. Schumacher Coll.* (Columbus, 1955), 41-42, No. 21.

Raeburn lived at a moment of renaissance in the cultural life of Scotland, for within a period of sixteen years, he, Sir Walter Scott, and Robert Burns were born. There was no tradition of painting in Scotland, and Sir Henry Raeburn appears as a lone figure, largely self-taught—the influence of Allan Ramsay, a rather mediocre painter, being negligible.

Raeburn as a young man apparently worked with miniatures that he had seen in the shop of Gilliland the goldsmith; it was to this shop that miniatures were brought to be framed. His ability, like that of Sir Thomas Lawrence (Cat. No. 20), appears to have come largely from native genius and a remarkable eye. He married a woman twelve years his senior, and she outlived him. She brought him wealth, position, and an entrée into the fashionable world from whence commissions for paintings could come. In this, he was fortunate; fortunate, too, in the time when he lived. He had the good luck of securing as sitters practically all of the important people in Scotland.

He and his wife made a trip to Rome in 1785, where they lived for two years. It was a period there of academic barrenness and weak classicism, but he seems to have been unaffected by this. Instead, he took the opportunity to study the Old Masters. It is recorded that he was especially impressed by the portrait of Pope Innocent X by Velasquez, in the Doria Palace. This Roman interlude added strength to his own hard-won qualities.

This canvas is the famous picture bought by Duveen at auction, in 1911, for the highest price ever paid until then for a Raeburn.



HENDRICK TERBRUGGHEN, Dutch, 1588-1629

24. MARTYRDOM OF ST. SEBASTIAN

Oil on canvas, 58½ x 46⅓ ins. Signed and dated: H. T. Brugghen fecit 1625 (top, left center).

LENT BY: Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio.

COLLS.: Pieter Fris, Amsterdam, Holland (Bredius, *Künstler Inventare*, VI, 1919, p. 1985); it was given in 1668 to Jan de Waale in payment for a debt, and it appears in the Jan de Walé ('Waale) Sale, Amsterdam, May 12, 1706, No. 43.

EXHS.: Knoedler Galls., N.Y., 1954, No. 39 (repr.); Fort Worth Art Center, 1954, No. 98 (repr.); Met. Mus. of Art, N.Y., 1954, and Toledo Mus. of Art, Ohio, and Art Gall. of Toronto, Canada, 1955, No. 81 (repr.); Univ. of Illinois, Urbana, 1955, No. 34; Europe, 1956-57 (repr.); William Rockhill Nelson Gall., Kansas City, Mo., 1958, No. 4.

LIT.: Bull. of Allen Mem. Art Mus., XI, No. 2, 1954, No. 39, Pl. 39, and XI, No. 3, 1954, W. Stechow, "Terbrugghen's Saint Sebastian," 145-149, 157 (repr.), condensed from *Burlington Mag.* and reprinted in *Art Quarterly*, XVII, 1954, 197-201 (repr.); M. Elisabeth Houtzager, "Opmerkingen over het Werk van Hendrick Terbrugghen," *Nederlands Kunsthistorisch Jaarboek*, 1955, 144-146, Fig. 2; J. R. Judson, *Gerrit van Honthorst: A Discussion of his Pastoral in Dutch Art* (The Hague, 1956), note 2, 88, Pl. 87; J. Leymarie, *Dutch Painting* (New York, 1956), 70; B. Nicolson, *Hendrick Terbrugghen* (London, 1958), 5, 10, 13, 17-18, 41, 86-87, No. A-54, Pls. 58-61; Bull. of Allen Mem. Art Mus., XVI, No. 2 (Winter, 1959), 79-80 (detail repr. 54), and No. 3 (Spring, 1959), (repr. 227); E. Plietzsch, *Hallaendische und Flaemische Maler des XVII Jahr.* (Leipzig, 1960), 144, Fig. 251; Nicolson, *Nederlands Kunsthistorisch Jaarboek*, XI, 1960, 153.

The rediscovery of Terbrugghen as an important artist came at the end of the first quarter of this century, following the renewed appreciation of Caravaggio (Cat. No. 62). Nicolson says: "From then on it was possible to understand Terbrugghen as an episode in a shifting procession from Caravaggio to Vermeer—a procession which slowly veered from tormented to a serene view of the world."

Terbrugghen, with Honthorst and Baburen (Cat. No. 25), was a Utrecht follower of Caravaggio. He came back from Rome in 1614, earlier than the others, but curiously (possibly because of a retiring nature and of the enmity of Honthorst) he made no prominent place for himself, as did the less talented Honthorst. But that Terbrugghen had some important recognition in his time, if not great public acclaim, is a fact that is proved by a statement made by Rubens (Cat. No. 31) in 1627 (and quoted by Terbrugghen's son): "Travelling throughout the Netherlands and looking for a painter, he had found but one, Henricus Ter Bruggen."

According to the legend of St. Sebastian, the saint was tied to a tree and having been pierced with arrows was left behind as dead. However, St. Irene and her faithful servant found him and nursed him back to life. Later he was martyred by Diocletian, the Roman Emperor.

Stechow says of this canvas: "With Terbrugghen, the action of the two women is the very life-blood of the picture. Loving care is about to conquer death; it is a tense struggle but a noiseless one . . . Wonderful is the quiet contrast between the neighboring hands at the upper left, and particularly, how the lifeless flesh of Sebastian's right hand yields to the pressure of the rope . . ."



DIRCK VAN BABUREN, Dutch, 1570(?)-1624(?)

25. THE BACKGAMMON PLAYERS

Oil on canvas, 56 x 64 ins. Not signed. Painted ca. 1622-24.

LENT BY: The Akron Art Institute, Akron, Ohio.

COLL.: M. Knoedler Galls., New York.

EXHS.: Albright Art Gall., Buffalo, 1948, No. 19; Mus. of Fine Arts, Springfield, Mass., 1948; Seattle Art Mus., 1950, No. 86; Dallas Mus. of Fine Arts, 1951, No. 29; Seattle Art Mus., 1954, No. 16; Carnegie Inst., Pittsburgh, 1954, No. 19; John Herron Art Inst., Indianapolis, and Fine Arts Gall. of San Diego, 1958, No. 74; John and Mable Ringling Mus. of Art, Sarasota, 1960, No. 15.

LIT.: Carnegie Inst., Pittsburgh, Cat. of Pictures of Everyday Life, *Genre Painting in Europe, 1500-1900*, 1954; John Herron Art Inst., Indianapolis, and Fine Arts Gall. of San Diego, Cat. of *The Young Rembrandt and His Time*, 1958; B. Nicolson, *Hendrick Terbrugghen* (London, 1958), 84-85; J. R. Judson, *Gerrit van Honthorst* (The Hague, 1959), 73 ff.

Dirck van Baburen was a native of Utrecht, but both his birth date and that of his death are uncertain. It is known that in 1611 he was a pupil of the excellent Utrecht painter, Paul Moreelse. A canvas by his hand, signed and dated 1623, is in Mainz. This is his latest known date.

Utrecht was an episcopal city of distinction, the seat of Catholic power in Holland, and from medieval times it was rich with churches and monuments; there are excellent Gothic panel paintings of this provenance. Baburen's teacher was a conservative figure; however he had an influence on Rembrandt (Cat. No. 26). He had been in Rome, and his outlook was rather traditional. Certainly he taught his pupil soundly, and it was perhaps he who suggested Baburen's journey to Rome, then the desideratum of all the artists. It was a moment there when the influence of Caravaggio (Cat. No. 62) was all persuasive.

Barburen was in Rome with an artist friend in 1619-20. But he was not the only one of his townsmen there, for Honthorst, not represented in this exhibition, spent ten years in the Papal City and later won a large following not only in Utrecht but in Holland as well. Terbrugghen was not so highly regarded as was Honthorst during his lifetime, but today in the light of history, Terbrugghen outranks them all. His magnificent "Martydom of St. Sebastian" (Cat. No. 24) shows what Rome and Caravaggio had done for him. For all three, Baburen, Honthorst, and Terbrugghen were profoundly affected by the naturalism and powerful lighting effects of Caravaggio and were responsible for making the new mode popular in the north. Dramatically lighted subjects, such as Baburen's "The Backgammon Players," became very much the fashion.



REMBRANDT HARMENSZ. VAN RIJN, Dutch, 1606-1669

26. PORTRAIT OF A YOUNG MAN

Oil on canvas, 49 x 39 1/4 ins. Signed and doted: REMBRANDT f 1633 (lower right).

LENT BY: The Taft Museum, Cincinnati, Ohio.

COLLS.: Earl of Ashburnham; Comte de Poutalès-Gorgier; Comte Edmond de Poutalès.

EXHS.: Amsterdam, 1898, No. 24; Scott and Fowles, N. Y., 1909, No. 4; International Studios, N. Y., 1910, p. lxxi; Detroit Inst. of Arts, 1930, No. 16; Mus. of Fine Arts of Houston, 1958, No. 42; North Carolina Mus. of Art, Raleigh, 1959, No. 71 (repr. 129).

LIT.: *Gazette des Beaux-Arts*, XVIII, 1865; Vosmaer, Rembrandt: *La vie et ses œuvres*, 1877, 500; Dutuit, *L'Oeuvre complet de Rembrandt*, III, 1881-85, No. 224; Wurzbach, Rembrandt, 1893; W. von Bode, *Complete Work of Rembrandt*, II, 1897-1906, 80, No. 100 (repr.); Wurzbach, Rembrandt, English ed., 1903; Adolf Rosenberg, *Rembrandt (Klassiker der Kunst)*, 1906, 77 (repr.); W. R. Valentiner, *Rembrandt (Klassiker der Kunst)*, II, 1909, 96 (repr.); *International Studio*, Jan., 1910, p. lxxi (repr.); Putnam's Mag., Feb., 1910, 526; *Burlington Mag.*, XVI, 1910, 368, Pl. 2; *Cannisseur*, 1913, 258, 261 (repr.); C. Hofstede de Groot, *Catalogue raisonné*, VI, 1916, No. 736; *Art News*, XXVIII, 1930; Valentiner, Cat. of Exhibition of Paintings by Rembrandt, 1930, No. 16; Valentiner, *Rembrandt Paintings in America*, 1931, No. 34 (repr.); A. Bredius, *Rembrandt Gemälde*, 1935, No. 172 (repr.); Lee Malone, Cat. of *The Human Image*, Mus. of Fine Arts of Houston, 1958, No. 42 (repr.); Smith, *Catalogue raisonné*, VII, No. 332; *La Galerie Poutalès*, 105; Charles Blanc, *L'Oeuvre complet de Rembrandt*, II 451; Brockwell, *Paintings in the Taft Collection*, 47; Taft Mus. Cat., Cincinnati, 91, No. 275 (repr.).

Rembrandt marks the culmination of Dutch art. He was a realist, as were all Dutchmen of the great period, but psychological overtones increased as he grew older.

In his early period, he began tentatively to use the mysterious dark and light effect that was Leonardo's invention a century and a half earlier. At first he did this with precision and less subtlety, and the mysterious envelopment of light characteristic of his later period is only suggested. But even in this early canvas, one feels his amazing power of characterization. Sam A. Lewisohn says: "Rembrandt . . . made his canvases tremble by suggesting the reverberations behind the outer mask of appearances . . . His mastery of light and shade enabled him to suggest the light and shade within men's souls."

As he developed, everything was propitious for him. Commissions poured in. He married Saskia, who brought him money and social standing. Life smiled upon him. But Saskia died in 1642. Unfortunately he had always neglected domestic affairs, money. He recklessly bought paintings, jewels. Now his financial affairs began to plague him, and his liaison with Hendrickje Stoffels estranged his wife's family. Everything was to culminate in financial disaster: in 1657, he was bankrupt; in the next year, his belongings were auctioned. He aged, his forehead furrowed, but he never lost his courage nor interrupted his prodigious production.

The picture, exhibited here, shows Rembrandt as a young painter. As a youth, books did not interest him; he was more intent upon drawing. Fortunately his parents permitted him to take lessons, and he made such progress that he was able to go to Amsterdam to study with Pieter Lastman.



FRANS HALS, Dutch, 1580-1666

27. PORTRAIT OF A YOUNG WOMAN

Oil on canvas, 43 x 32½ ins. Inscribed: "AETA SVAE 28/AN 1634" (upper right).

LENT BY: The Baltimore Museum of Art (Jacob Epstein Collection), Baltimore, Maryland.

COLLS.: Comte André Mniszech; August de Ridder, Cronberg, Germany; Jacob Epstein, Baltimore, 1924.

EXHS.: Städels Inst., Frankfurt-on-Main, 1911-13; Detroit Inst. of Arts, 1935, No. 21; Baltimore Mus. of Art, 1941, 74.

LIT.: Wilhelm von Bode, *Studien zur Geschichte holländischen Malerei* (Brunswick, 1883), 84, No. 59; E. W. Moes, *Frans Hals, sa vie et son œuvre* (Brussels, 1909), 108, No. 187; C. Hofstede de Groot, *Catalogue raisonné*, III (London, 1910), 109, No. 375; von Bode, *The Collection of Pictures of the late Herr A. de Ridder in his Villa at Schönberg* (Berlin, 1913), Pl. 4; von Bode, *Frans Hals, His Life and Work*, I (Berlin, 1914), No. 144, Pl. 84; W. R. Valentiner, *Frans Hals, des Meisters Gemälde* (Stuttgart, 1921), 114; Valentiner, *Frans Hals Paintings in America* (Westport, Conn., 1936), No. 45; A Picture Book, *Twa Hundred Objects in The Baltimore Museum of Art* (Baltimore, 1955), (repr. 26).

Frans Hals, born in Antwerp, soon went to Haarlem. It was Hals who lifted portrait painting in Holland to the level of great art. Although he was recognized as an excellent artist in his lifetime, he was not fully appreciated for some centuries afterwards, and only in the last one hundred years has his work come into the acclaim which is its due.

He was a realist painter with a full and dashing brushwork which gives tremendous vitality to his canvases. Van Dyck (Cat. No. 32) is recorded as saying he had "never known anyone who had such power over his brush that after laying on the portrait he could render the important touches in the lights and shades, and in the right place, with one stroke of the brush without blending or changing; the first stage . . . had the effect of an indeterminate blur, then followed the broad strokes, as if the master said, 'Now the painter's handwriting may come in'."

The painter, except in the subjects of his first period, was rather sparing in his use of color. There was increasingly a general tendency toward a grayish tone, heightened by whites or perhaps by a touch of rose-red in an accessory. However, toward the later years, his palette became more ashen-gray. Nevertheless, the paint itself always retained a luminosity and a richness of substance. In his brushwork he was an inspiration to nineteenth-century painters, such as Manet and others.

Frans Hals also painted the fishwife, bar maid, tavern keepers, the jesters, with an extraordinary vitality. They were part of his life, for although born a patrician, in his later years he was a prey to drink, continually in debt. He ended his life as a public charge.



FRANS HALS, Dutch, 1580-1666

28. PORTRAIT OF A WOMAN

Oil on canvas, ca. 40 $\frac{3}{4}$ x ca. 35 ins. Nat signed. Painted ca. 1648-50.

LENT BY: City Art Museum of St. Louis, St. Louis, Missouri.

COLL.: Count Maurice Zamovski, Warsaw, Poland.

EXH.: Wildenstein Gall., N. Y., No. 9.

LIT.: E. W. Moes, *Frans Hals, sa vie et son œuvre*, 1909, 105, Na. 118; C. Hafstede de Groot, Catalogue raisonné of the Works of the Most Eminent Dutch Painters of the 17th Century, III, 1910; Wilhelm von Bode, *Frans Hals, His Life and Work*, II, 1914, 21, Na. 262; W. R. Valentiner, *Frans Hals, des Meisters Gemälde*, 1921, No. 229; W. R. Valentiner, *Frans Hals Paintings in America*, 1936, 95; *Art Quarterly*, XVIII (Winter, 1955), (repr., end cover); *Bull. of City Art Mus. of St. Louis*, XLI, No. 2, 1956; *Cannaisseur*, CXXXVIII, No. 558 (Jan., 1957), 278.

The two portraits by Frans Hals in the exhibition give a clear indication of the straightforward, direct representation that was his special forte. Perhaps a comparison with other portraits shown here is instructive and points out the particular characteristics that distinguish Dutch portraiture.

The portrait (Cat. No. 61) by Titian (1477-1576) is in the grand manner, aristocratic, the typical court portrait. In it is all the broadness of viewpoint of the high renaissance. It has both the simplicity and bigness in its handling which marked that period, and it is essentially Italian.

In contrast to Titian (Cat. No. 61) is another aristocratic portrait, "The Archduke Ferdinand, Cardinal-Infante of Spain" (Cat. No. 31), by Rubens (1577-1640). This, however, is in a different period. Rubens, with all his study of Italian art and especially of the renaissance, is definitely a baroque artist. The emphasis has changed, and in his century there are interior tensions, powerful rhythms, a more dynamic movement. He has not the suavity of Titian; he has another kind of vivid awareness. The Frans Hals and the Rubens portraits can well be compared, but how different they are: one, a product of Protestant and democratic Holland; the other, of Catholic and aristocratic Flanders.

Another later portrait (Cat. No. 70), as characteristic of its milieu as those mentioned above, is by Goya (1746-1828). Unquestionably Spanish in its pride, it sums up the eighteenth century and a crumbling society. Goya was to change, and in the dashing brushwork and perception of his last period, he leads to such a nineteenth-century painter as Manet.

Other types are the decorative portraits (Cat. Nos. 20 and 23) by the Englishman, Lawrence (1769-1830), and by the Scot, Raeburn (1756-1823). These are descendants of the influence of van Dyck (Cat. No. 32) in Great Britain and are typical of the eighteenth- and nineteenth-century society portraits.



JACOB VAN RUISDAEL, Dutch, 1628-1682

29. THE CEMETERY

Oil on canvas, 56 x 74½ ins. Signed: J v Ruisdoel (lower left).

LENT BY: The Detroit Institute of Arts, Detroit, Michigan.

EXHS.: Duveen Brothers, N. Y., 1942, No. 55; Brooklyn Mus., 1945, No. 26; Philo. Mus. of Art, Nov., 1950-Feb., 1951, No. 41 (repr.); Met. Mus. of Art, N. Y., 1954, Toledo Mus. of Art, Ohio, and Art Goll. of Toronto, Canada 1955, No. 71.

LIT.: Smith, Catalogue raisonné, VI, 1835, No. 60; Bull. of The Detroit Inst. of Arts, VII, 1925-26, 83 (letter from W. Bode); W. R. Volentiner, "The Cemetery by Jacob von Ruisdoel," Bull. of The Detroit Inst. of Arts, VII, No. 5 (Feb., 1926), 55 (dates it in 1660's); Jacob Rosenberg, "The Jewish Cemetery by Jacob von Ruisdoel," Art in America, XIV, No. 2 (Feb., 1926); Rosenberg, Jacob van Ruisdoel, 1928, No. 153 (early 1650's); J. Zwarts, Oudherdiskundig Jaarboek, 1928 (later than '60's; Detroit picture 1678; Dresden version 1679); H. F. Wijnman, Oud-Holland, 1932, 49; Rosenberg, Zeitschrift für Kunstgeschichte, II, 1933, 237; H. Gerson, Burlington Mag., LXV, 1934, 79 (dates this and the Dresden picture in the '60's); Kurt Ehric Simon, Goldschmidt-Festschrift, 1935 (1653-55); Franz Lonsberger, Rembrandt, the Jews and the Bible (Philo., 1946), 180, note 36.

Jacob van Ruisdael was unquestionably the most important of all landscape artists in Holland, and ranks as one of the greatest of all time in this, his specialty. He painted only landscape. He and Rembrandt (Cat. No. 26) may be fairly linked together, for, although they are not similar, they represent Dutch art in widely differing fields at its most profound and meaningful moment.

Ruisdael was a lonely and solitary figure. Highly romantic, he goes far beyond the often pedestrian character of his school into a more intellectual and more tragic world. He is the first artist to use the clouds as a rhythmic and integral part of his compositions. They are full of light and movement, sometimes happy, more often tragic, but always akin to the spirit of his subject material and reinforcing that mood in an extraordinary fashion.

"The Cemetery" is one of his most remarkable canvases. There is another version in Dresden, but, if anything, the Detroit picture is the more evocative. Frank Jewett Mather says: "The theme is nature endlessly consuming and renewing itself and incidentally annihilating the most enduring works of man. Not merely man's constructions, but even his best-planned memorials yield to the gradual attrition of storm, frost, eroding water, as to the more constant and slower process of decay. Such is the meaning of the picture as Goethe read it for us . . . It is full of symbolism . . . There is promise of the eternity of the torrent in the glimpse of boiling, wet clouds above the falling tombstones; behind the blasted oak a new tree burgeons in as yet intact beauty. Death and renewal for nature—for us, what?"



PIETER DE HOOCH, Dutch, 1629(?)-1683(?)

30. THE GAME OF SKITTLES

Oil on canvas, 29 $\frac{1}{8}$ x 26 $\frac{1}{8}$ ins. Not signed. Painted ca. 1665.

LENT BY: Cincinnati Art Museum, Cincinnati, Ohio.

COLLS.: Mr. Emmerson, 1829; James Stuart, Esq., 1850; Miss Mary Hanna, Cincinnati.

EXHS.: British Inst., London, 1847; Boymans Mus., Rotterdam, 1935, 19, No. 49, Pl. 52; Rijksmus., Amsterdam, 1935, 24, No. 159; Cleveland Museum of Art, 1936, No. 224; Cincinnati Art Mus., 1941, No. 38, Pl. 8; Columbus Gall. of Fine Arts, 1952; Met. Mus. of Art, N. Y., 1954-55, No. 45 (repr.); Toledo Mus. of Art, 1955, No. 45 (repr.).

LIT.: *International Studio* (March, 1926), 50; *Art in America*, XV (1926-27), 59, Fig. 7; *Pantheon* (Jan., 1928), 2, 10 (Frontispiece); W. R. Valentiner, *The Master's Paintings* (Intra. 81); Smith, Catalogue raisonné (Supplement, 568, No. 17); *Illustrated London News* (Aug. 17, 1935), 292; *Illustrated Arts Digest* (Aug. 1, 1950), 15; *Art News* (Nov., 1954), 19 (repr. in color); *Apalla* (Apr., 1955), 114, No. IV (repr.); *Sports Illustrated* (March 5, 1956), (repr. in color opp. 56); *Guide to the Collections of the Cincinnati Art Museum*, 1956, 55; F. J. B. Watsan, "The Art Collections at Waddes-ton Manor," *Apollo* (June, 1959), 181 (see also illus. of Rothschild "Game of Skittles," 178); *Emparium* (Bergamo, Dec., 1959), (repr. 276).

Another side of Dutch realism in the seventeenth century, the great period of the art of the Netherlands, was the genre scene. The subjects, largely of burgher life, interiors with figures, rooms with glimpses of the out-of-doors, tavern scenes, garden scenes, innumerable renditions of life as it was, give an intimate view of the customs of the time, the human happenings, with a verity that is absorbing.

Pieter de Hooch was a great genre artist. He was a pupil of Claes Berchem of Haarlem. This painter of animals and landscape was an excellent teacher; and the finest thing about his instruction is that he released his pupils to follow their own inventions. De Hooch was such a first-rate artist in his own right that he showed no trace of his master.

He moved to Delft later, where he married. He was influenced there by Carel Fabritius, one of the finest followers of Rembrandt (Cat. No. 26). There he encountered difficult competition from Vermeer of Delft. He did many interiors, sunny glimpses of bricked courtyards, turning later in Amsterdam to a more elegant and aristocratic world. Presumably this picture was done at this later time, perhaps in Amsterdam. It depicts, in charming fashion, the relaxations and games of the rich, a house and garden with a long terrace which leads to an allée with clipped hedges and garden sculpture. The participants in a game of skittles are engrossed in the game they play—or are they, perhaps, more truly interested in each other? In any case, de Hooch, with his remarkable ability to record light, has revealed unforgettably a relaxed moment of Dutch life.



PETER PAUL RUBENS, Flemish, 1577-1640

31. THE ARCHDUKE FERDINAND, CARDINAL-INFANTE OF SPAIN

Oil on canvas, 46½ x 37¼ ins. Not signed. Painted: 1635.

LENT BY: Ringling Museum of Art, Sarasota, Florida.

COLLS.: Sir Joshua Reynolds, P.R.A. (pur. in 1771 for 100 gs.); The Earl of Upper Ossory; The Rt. Hon. Lord Lyveden; The Hon. Vernon Smith; J. Pierpont Morgan, Dover House, London (pur. in 1898).

EXHS.: British Inst., London, 1815, No. 110; Royal Acad., London, 1902, No. 103; Nouveau Palais, Brussels, 1910, No. 324; Met. Mus. of Art, N. Y. (1913-14), 5; Los Angeles County Mus., 1946, No. 37 (repr.); Wildenstein Gall., N. Y., 1951, No. 31 (repr. 53).

LIT.: J. Smith, *Cat. raisonné*, II (London, 1830), 272, No. 917; Ch. Sedelmeyer Gall., *One Hundred Paintings by Old Masters* (Paris, 1901), 42, No. 35 (repr.); Max Rooses, *Rubens*, II (Philadelphia and London, 1904), 556 (repr. 557); T. H. Ward and W. Roberts, *Pictures in the Collection of J. Pierpont Morgan, Princess Gate and Dower House*, privately printed, London, 1907 (repr.); E. Dillon, *Rubens* (London, 1909), 173, 234, Pl. 390; Rooses, *Rubens-Bulletin* (Antwerp, 1910), 279-330; H. Fierens-Gevaert, "Rubens et son école," *Trésor de l'art belge au XVIIe siècle*, I (Bruxelles and Paris, 1912), 98, Pl. 37; R. Oldenbourg, *P. P. Rubens* (*Klassiker der Kunst*), 4th ed., (Stuttgart u. Leipzig, 1921), 376 (repr.); W. R. Valentiner, "Rubens' Paintings in America," *Art Quarterly* (Spring, 1946), 167, No. 134; J. A. Goris and J. S. Held, *Rubens in America* (New York, 1947), 26, No. 3; Held, *Ringling Mus. Annual*, 1951, 2-5 (repr.).

Rubens was truly a baroque painter with his pulsing rhythms and vigorous brushwork. He was as definitely an individual of his time and place as were his slightly later contemporaries, Rembrandt and Frans Hals (Cat. Nos. 26 and 27, 28). He was the typical Fleming, Catholic and aristocratic; they were Protestant and burgher-like Dutchmen. How remarkable it is that there should have been such diversities in points of view in centers such short distances apart.

His development was also controlled by his early training. In 1600 he went to Italy for eight years, working in Mantua, Venice, Rome, and Genoa. These were the centers where the aristocratic life continued in its fullness, and he painted many of the great figures of the time. Above all, however, he caught the wonder of Italian painting of the high renaissance. Although he worked in the grand manner, he was influenced by the thrust and counterthrust of the baroque, in contrast to the balance of mass against mass of the renaissance. It was the aristocratic point of view which always caught his interest, not the powerful and realistic vision of Caravaggio (Cat. No. 62).

In Rubens's later life in Flanders and France, he carried these tendencies to supreme success. A series such as the one he painted for Marie de Medici, Dowager Queen of France, and which is now a glory of the Louvre, expresses on canvas the extraordinary brilliance of his love of splendor.

He was a wizard in his use of his medium, painting with a full "fat" brush; he was the true virtuoso. There is always a dash and bravura in the actual putting on of his paint; the vigor of his brushstroke is a means by which he communicated the urgency and force of his message.



SIR ANTHONY VAN DYCK, Flemish, 1599-1641

32. DAEDALUS AND ICARUS

Oil on canvas, 45½ x 34 ins. Not signed. Painted ca. 1620.

LENT BY: The Art Gallery of Toronto, Toronto, Ontario, Canada.

COLLS.: Earl Spencer, K. C., Althorp, Northampton, England; Sir Joseph Duveen, England; Frank P. Wood, Toronto.

EXHS.: British Inst., London, 1854, No. 90; Manchester, England, 1857; South Kensington Mus., London, 1876, No. 25; Grosvenor Gall., London, 1887, No. 55; Antwerp and London, 1899 and 1900, 70; Art Gall. of Toronto, 1926, 25, No. 148 (repr.); Detroit Inst. of Arts, 1929, No. 11 (repr.); Los Angeles County Mus., 1946, No. 55; Art Gall. of Toronto and Toledo Mus. of Art, Ohio, 1948, No. 31 (repr.); Art Gall. of Toronto, Montreal Mus. of Fine Arts, National Gall. of Canada, Ottawa, 1954, No. 11 (repr.); Hamilton Art Gall., 1958, No. 34.

LIT.: John Smith, *Catalogue Raisonné of the Works of Dutch, Flemish . . . Painters*, (London, 1831), 121, No. 437; Waagen, *Treasures of Art in Great Britain*, III (London, 1854), 458; Cust, *Mag. of Art*, XXIV (1900), 15 (repr. 13); Cust, *Van Dyck* (London, 1900), (repr. opp. 46) and (1906), (repr. opp. 46); René Pierre Marcel, "Collection du Comte Spencer à Althorp House," *Les Arts* (Dec. 1906), 6, 12; Emil Schoeffer, *Van Dyck (Klassiker der Kunst)*, (Stuttgart, 1909), 52; Oldenbourg, *Flämische Malerei des XVII Jahrhunderts*, 1922, 72; *International Studia* (Jon., 1926) (repr. opp. 21); Gustave Glück, *Van Dyck (Klassiker der Kunst)*, (Stuttgart and Berlin, 1931), 548 (repr. 268); Dr. R. H. Hubbard, *European Paintings in Canadian Collections* (Toronto, 1956), 65, Pl. XXXII.

Anthony van Dyck died at the age of forty-one, and his life can be divided into four periods of vigorous activity: (1) years in Antwerp; (2) years of his visit to Italy and of his Genoese residence; (3) years of his return to Antwerp; (4) years in London as court painter to Charles I. This canvas belongs to the first period.

Van Dyck was precocious: he had a studio when he was sixteen; he was admitted to the Guild of Painters at nineteen. He was a pupil of van Balen, but it was Rubens (upon his return to Antwerp in 1609) who markedly inspired him. Rubens (Cat. No. 31) with his knowledge of Italian masters, especially Venetian, imposed himself on all the artists. Van Dyck entered his studio in due course; however, he stayed for only a short time. They remained friends, but each went his own way—Rubens with his robust, vigorous masculine mode of painting; van Dyck with his sensitive, delicate, almost-feminine style. In van Dyck's work, too, are other special characteristics that differentiate him from Rubens and that can be summed up as follows: ". . . an extraordinary luminosity of the flesh tints, warm, uniform, fair lights with cool-gray shadows, which are often black in the deepest darkness."

These same characteristics are evident in his English period, and they greatly affected later British painters. Lawrence (Cat. No. 20) shows this particular style in his luminous lights and luminous eyes.

The subject of this painting represents Icarus and his father, Daedalus, the architect of the labyrinth of King Minos in Crete. Confined there, they sought to escape by making wings of feathers attached to their shoulders by wax. Daedalus warned Icarus not to fly so high that the heat of the sun would melt the wax; but he did not listen and fell to his death in the Aegean Sea, near the island called Icaria.



NICOLAS POUSSIN, French, 1594-1665

33. THE TRIUMPH OF NEPTUNE AND AMPHITRITE

Oil on canvas, 42½ x 58¼ ins. Painted: 1638-40.

LENT BY: Philadelphia Museum of Art (George W. Elkins Collection), Courtesy of the Commissioners of Fairmount Park, Philadelphia, Pennsylvania.

COLLS.: Cardinal de Richelieu; P. Framant de Brevanne; Boyer d'Aiguilles; Crazat; Catherine II of Russia, 1772; Hermitage Museum, Leningrad, Na. 1400.

EXHS.: Wallraf-Richartz Mus., Cologne, 1959; Musée du Louvre, Paris, 1960, No. 47; Wildenstein Gall., N. Y., 1961, Na. 13 (repr.).

LIT.: G. P. Bellori, *Vite de pittori . . .*, 1672, 20; A. Filibien, *Vies . . . des plus excellens peintres . . .*, 1685, 329; J. Smith, *Catalogue raisonné*, 1837, Na. 237; Robert Dumesnil, *Le Peintre-graveur français*, XII, 1838, 144 f. (Jean Pesne, Na. 30); A. Andresen, *Nicolas Poussin*, 1863, 97 f., Na. 385; E. H. Denie, *Nicolas Poussin*, 1899, 59, 223, 234; E. Magne, *Nicolas Poussin*, 1914, 203, Na. 106, Fig. 82; Otto Grautaff, *Nicolas Poussin*, I, 1914, 109, 154-159, 354, 360 (cf. 158, illus. of drawing in Mus., Chantilly); ap. cit., II, Na. 87 (repr.); W. F. Friedlander, *Nicolas Poussin*, 1914, 66-68 (repr. 208); Louis Réau, *Catalogue de l'art français dans les musées russes*, 1929, No. 282; *Bull. of the Phila. Mus. of Art*: (Nov., 1935), 13 (repr. 8)—(Jan., 1936), 9 (repr., detail)—(Jan., 1938), 2 (repr.)—(Autumn, 1956), 2, notes (repr.), (color detail on cover).

Poussin, to the Frenchman, is the great classic painter who brought to French painting the classical ideal of the Italian renaissance, which was the ancestor of the tradition that led to David, Ingres (Cat. No. 38) and others. He had a difficult childhood and early student days; but finally he found the means to go to Rome for study. Surprisingly successful, he was called back to the Louvre to paint for the king. Unfortunately the atmosphere of petty jealousies and great ambitions disgusted him, and he returned to Rome for the remainder of his life.

His subject matter goes back to Venice, to Titian, especially, and to his bacchanals and pastoral landscapes. Later he turned to Raphael and to less impassioned models. Yet he was always unmistakably a Frenchman. He had distilled the essence of the Italian manner, but he employed the resultant elixir in his own way. His color had the cold and rather objective rendition of the baroque, which Bernini, architect and sculptor, had bequeathed to France. In Poussin's work, there was always a certain restraint and reserve that was essentially Gallic. His art did not follow the more emotional art of Borromini which fathered the expressionistic Roman baroque.

This canvas, one of the bacchanals painted for Cardinal Richelieu, is certainly one of the artist's most renowned and greatest works. Only a strange turn of fortune and fate could have brought about its sale at the end of the 1920's. At that time the Russian government sold a few masterpieces from the Hermitage in Leningrad: to the National Gallery in Washington, D. C.; to the Philadelphia Museum of Art; and to a few other museums that had the amazing opportunity to acquire world-famed works of art.



ANTOINE WATTEAU, French, 1684-1721

34. LA DANSE DANS UN PAVILLON

Oil on canvas, 21 $\frac{3}{4}$ x 18 $\frac{1}{2}$ ins. Not signed.

LENT BY: The Cleveland Museum of Art (Louis D. Beaumont Collection), Cleveland, Ohio.

COLLS.: Count von Rothenburg, Prussian Ambassador to France; Frederick the Great, Neues Palais, Potsdam, 1712-86; the Prussian Royal Family; William II, Emperor of Germany, Potsdam; Private Coll., Belgium; Lord Duveen of Millbank; Commodore Louis D. Beaumont, Ellenrac, Cap d'Antibes, France.

EXHS.: Berlin, 1883, No. 41; Fogg Mus. of Art, Cambridge, Mass., 1931; "Three French Reigns," London, 1933, No. 101; New York World's Fair, 1940, No. and Pl. 211; Carnegie Inst., Pittsburgh, 1951, No. 77 (repr.); Art Inst. of Chicago, 1955, No. 39 (repr.); Baltimore Mus. of Art, 1959, No. 33 (repr. 44).

LIT.: Paul Seidel, *Franzäische Kunstwerke des XVIIIe Jahrh. im Besitze des deutschen Kaisers*, 1900, 144, No. 153; E. Staley, *Watteau and His School*, (London, 1902), 136; C. F. Baerster, *Das Neues Palais bei Potsdam*, 1923, 61; Louis Dimier, *Les peintures français du XVIIIe siècle* (Paris, 1928), 4, Na. 111; Bull. of The Cleveland Mus. of Art, XXVI (Feb., 1939), 16-17 (repr. on cover and detail 14); *Duveen Pictures in Public Collections of America* (New York, 1941), Pl. 239.

Watteau, the Prince of Court Painters, as Walter Pater calls him in his book, *Imaginary Portraits*, was born in Valenciennes in northern France. As a young man he went to Paris, where he immediately found favor with the aristocratic world. The light-hearted existence and the whims of fashion of the nobility brought into popularity the *fêtes galantes* (a type of conversation piece) that expressed the gay and sparkling frivolities of a world of many pleasures. This type of painting mirrored well the carefree Court of Versailles under the Regent, the Duc d'Orléans, and under the youthful Louis XV. It was a world in reaction against the heavy ceremonials of the court of the aged Louis XIV. Watteau painted a happy, rococo world of unreality in which dance and music wove a pattern of joyous living in an escapist's dream-world—a fantasy of pillared portico and fairy landscape. The fact that Watteau was to die of consumption so young may have colored his fancy; this, too, may have given him a certain wistfulness and sensitiveness.

This canvas has a remarkable history. It was bought in Paris by the Prussian ambassador to France, Count von Rothenburg, for his royal master, King Frederick the Great of Prussia. Up to a comparatively short time ago it formed part of the famous group of French paintings in the royal collections in the Neues Palais, in Potsdam, and it was sold only after World War I from part of the personal property allotted to the Kaiser after his deposition. Later it was in a collection in Belgium; and from that it passed to Lord Duveen of Millbank, and finally into the collection of Commodore Beaumont.



JEAN-BAPTISTE-SIMÉON CHARDIN, French, 1699-1779

35. LA GOUVERNANTE

Oil on canvas, 18 $\frac{3}{8}$ x 14 $\frac{3}{4}$ ins. Signed and dated: Chardin/1738 (on wall, at middle right).

LENT BY: The National Gallery of Canada, Ottawa, Ontario, Canada.

COLLS.: Chevalier Despuechs, Paris, 1739; Prince of Liechtenstein, Vienna, 1739.

EXHS.: Salon of 1739; Paris, 1907, No. 24; Kunstmuseum, Lucerne, 1948, No. 6; National Gall., London, 1951-55; Art Gall. of Toronto, Canada, 1956.

LIT.: *Mercure de France* (Sept., Dec., 1739); *Procès-verbaux de l'Académie*, V, 1739; P. J. Mariette, *Abecedaria*, I, 1851-53, 355-360; Dayot, Chardin, 1907, No. 18 in cat. by Guiffrey; Pilon, Chardin (1908?), 170 (repr. opp. 136); Fürst, Chardin, 1911, 40, 119, Pl. XIV; Osborn, *Kunst des Rakaka*, 1929, Pl. 186; Wilenski, *French Painting*, 1931, 134 ff. (repr. in color, Pl. IV); Wildenstein, Chardin, 1933, 68-69, 163, No. 87, Pl. XVII; Stahmer, *Gemäldegalerie des Fürsten Liechtenstein*, 1943, 95 (repr. in color, Pl. III); Fasca, Watteau to Tiepolo, 1952 (repr. in color 59); Hubbard, *European Paintings in Canadian Collections: Older Schools*, 1956, 142, 152, Pl. LXVIII.

Chardin was the son of a cabinetmaker and was a pupil of various academic painters. Later he was associated with Aved, a great admirer of Rembrandt (Cat. No. 26). It may have been through Aved that he acquired his interest in Dutch art, which profoundly influenced him. It was his own compositional soundness, however, which affected the artists who followed him. Cézanne (Cat. No. 50), whose painting is completely dissimilar to Chardin's, copied his work as an exercise.

Chardin was bourgeois in point of view and outlook; he was the exact opposite of aristocratic painters, such as Watteau (Cat. No. 34). He preferred the simple, serene life of the common people and he recorded their manners and the interiors of their homes. His reputation was founded on these remarkably successful genre paintings of domestic subjects. Actually there are only about thirty subjects by his hand, but he made replicas to meet popular demand. Many of these subjects were later engraved; this particular canvas was engraved by Lépicié. About 1750 he abandoned figure subjects entirely and for the rest of his life he painted his familiar still-life compositions.

All that he asked of life was quiet, warmth, and serenity. In these intimate paintings, one sees, experiences, and smells the interiors, which one savors with him. There is a glimpse of such a room in this great picture. A woman lays aside for a moment her workbox while she admonishes a child who stands before her with downcast eyes. It is the epitome of a thousand similar scenes, and Chardin has endowed it with touching humanity.

This canvas was purchased for The National Gallery of Canada by the Government of Canada, and it ranks among the greatest acquisitions that have ever been made by a museum on this continent.



FRANÇOIS BOUCHER, French, 1703-1770

36. LA CAGE

Oil on canvas, 37 x 29 ins. Signed and dated: F. Boucher, 1763 (lower right).

LENT BY: Musée du Louvre, Paris, France.

COLL.: Ancienne Collection.

EXHS.: "Art français au Japon," 1954; "Masterpieces of European Painting, 1490-1840," National Gall. of Canada, Ottawa, 1960, No. 3.

LIT.: André Michel, *François Baucher* (with catalogue), 1886, and 1925 ed., No. 1530 (repr. opp. 42 as "Pastorale"); G. Kahn, *Boucher* (*Les grands artistes*), 1905 (repr. 53 as "Le Nid"); Kahn, *François Baucher*, Berlin, n.d., (repr. 13 and on cover as "Le Nid"); H. Macfall, *Boucher* (London, 1908), 35 (repr. in color opp. 27 as "A Pastoral"); H. Lemannier, *L'Art moderne, 1500-1800* (Paris, 1912), Pl. XI as "Pastorale"; Brière, *Cat. des peintures* (*Musée National du Louvre*, 1924), 12, No. 45; Fenaille, *Boucher*, 1925, 73 (repr. 75).

Boucher was the incarnation of the age of Louis XV—the France of court and Paris—sparkling, brittle, pleasure-loving, moving unwittingly toward revolution.

His father, registered as a master painter, was in reality an inferior designer. He taught Boucher the basic elements of drawing and painting, then directed him to the studio of Lemoyne, where he stayed for some three months. With his astonishing powers of assimilation, he quickly acquired the painting idiom of the moment—the Italian manner—quite transformed by French interpretations. He was finally ready to try his own wings.

As a young man he prepared for publication one-hundred and twenty-five engravings, *Oeuvres d'Antoine Watteau*, thus familiarizing himself with the work of Watteau (Cat. No. 34), the founder of the eighteenth-century style. From 1725 to 1728 he was in Italy, where Tiepolo's pictures strongly attracted him with their emphasis on the gay and imaginative world of the rococo.

Boucher became a great decorative painter, his talents attuned to his time. "The grand manner . . . the solemn pomposity that had built up the majesty of the France of Louis XIV were flown; and the Agreeable Elegance and the Pleasant Make-Believe of Louis XV reigned in their stead. . . . The imposing reception-room had given place to the dainty boudoir."

It was his fortune to become the favorite painter of another child of fortune, Mme. de Pompadour, the King's mistress. "She was no formal patron of Art. She loved it. What heart she had was in it . . . she insisted on artists painting their age and not the dead past." Her death in 1764 was the end of an epoch. Her taste had guided style and created the mode of the moment.

Boucher did not long outlive her. "At five o'clock on the morning of the 30th of May of 1770, amidst his treasures, seated at his easel before a picture of Venus, the brush fallen out of his hand, they found Boucher dead."



JEAN-HONORÉ FRAGONARD, French, 1732-1806**37. EDUCATION OF THE VIRGIN**

Oil on canvas, 33 x 45 ins. Not signed.

LENT BY: California Palace of the Legion of Honor, (Collis P. Huntington Memorial Collection), San Francisco, California.

COLLS.: Folliot (Sale, 1793); Aubert (Sale, 1806); Comte . . . (Sale, 1853); Walferdin (Sale, 1880); de Stehen; Clément-Bayard; Fleischaker, San Francisco.

EXHS.: Fogg Mus. of Art, Cambridge, Mass., 1931; Los Angeles Art Assn., 1937, No. 83; Wildenstein Gall., N. Y., 1954, No. 10.

LIT.: Cat. of Walferdin Sale, 1880, 25, No. 65; Roger Portalis, *Honoré Fragonard, His Life and Work*, 1889, 276; *L'Art au XVIIIe siècle*, 3rd series (Paris, 1906), 323; Pierre de Nolhac, J. H. Fragonard, II (Paris, 1906), 164; Georges Wildenstein, *Fragonard*, 1960, No. 19, Pl. II.

Fragonard was born at Grasse in Provence, center of the perfume industry and land of flowers which looks to the not-too-distinct blue Mediterranean. The Goncourts express his origin when they say: "Fragonard was born there, and belongs there. From this region, whence he sprang, he drew his nature and his temperament . . . and the whole of his work betrays the painter who in his earliest years received the blessing of a southern sky and the sunlight of Provence."

His family moved to Paris when he was a child. There he was apprenticed to a lawyer, but when he showed aptitude for drawing, he was placed with the painter, Chardin, whose methods of painting can best be summed up in that painter's colorful words: "You search, you scumble, you glaze." This did not appeal to Fragonard who was then only in his teens and who was much more adventurous in disposition than Chardin. It was in Boucher (Cat. No. 36), his true master, that he found an affinity of tastes and the freedom of brush-stroke that was, indeed, to be his world.

This picture, a youthful work, was painted in the period before 1752. Like Boucher, he had gods—Tiepolo, Rubens, Rembrandt (Cat. Nos. 31 and 26). Above all, however, Fragonard took from Boucher his freedom of line, his gaiety, his sense of color, his love of erotic subjects. He liked gracious color, the dash and élan of brushstroke, all of which go back to Tiepolo. This Italian influence is not unexpected, for his family had come from Milan some generations before. His painting is a clear expression of the rococo in its lightness; it has moved from the grandeur of the baroque to the smaller, more intimate world of the rococo.



JEAN AUGUSTE DOMINIQUE INGRES, French, 1780-1867

38. OEDIPUS AND THE SPHINX

Oil on canvas, 41½ x 34¼ ins. Signed and dated: "J. Ingres pbat etatis LXXXIII 1864" (bottom center).

LENT BY: Walters Art Gallery, Baltimore, Maryland.

COLLS.: Pereire (Sale, Paris, 1872); Sécrétan (Sale, Paris, 1889); Cheramy (Sale, Paris, 1908).

EXHS.: Baltimore Mus. of Art, 1951, No. 8; Dayton Art Inst., 1953-54, No. 58; Columbus Gall. of Fine Arts, 1954; Paul Rosenberg Gall., N. Y., 1961, No. 72 (repr.).

LIT.: H. Delaborde, *Ingres, sa vie, ses travaux, sa doctrine d'après les notes, manuscrites et les lettres du maître* (Paris, 1870), 212, No. 36; E. S. King, "Ingres as Classicist," *The Journal of the Walters Art Gallery*, V, 1942, 69 ff., Fig. 1 and note 14; Georges Wildenstein, *Ingres*, 1954, 173, 231, No. 315, Fig. 32; Norman Schlenoff, *Ingres, ses sources littéraires* (Paris, 1956), Pl. XIII (repr. on cover).

A statement by Ingres, "The Greek vases, a simple stroke on a black background, and that suffices," and Paul Valéry's word, "Degas (Cat. Nos. 41, 42) had taken from Ingres the impassioned desire for the unique line which defines the figure"—both give the qualities which set Ingres apart. He was one of the supreme masters of the significant line. He was a pupil of David, the late eighteenth-century artist who turned revolutionary and who, in the classical revival of Directory and First Empire, brought into vogue heroic scenes of Roman history. Ingres perhaps was less didactic, for he was a direct descendant of Raphael and Poussin (Cat. No. 33), on the one hand; of Titian (Cat. No. 61) and Poussin, on the other. This seeming contradiction was always controlled by an absolute probity.

Ingres never tried to give the illusion of movement; his compositions are static, almost dry if it were not for his poetic sense of rhythm. Ingres, although a classicist, had romantic overtones also, as shown in his odalisques and subjects taken from the Near East.

The subject of this picture is the famous one of Oedipus confronting the Sphinx who guarded the road to Thebes and who destroyed all those who did not guess her riddle: Which is the animal that has four feet in the morning, two at mid-day, and three in the evening? Oedipus answered correctly: Man, his three ages. The Sphinx, vanquished, threw herself into the sea.

Ingres painted this subject three times: the picture of 1808 in the Louvre; the one in the National Gallery, London, painted before 1828; and the Baltimore version dated 1864, which is a replica in reverse of the Louvre picture.



EUGÈNE DELACROIX, French, 1798-1863

39. CLEOPATRA AND THE SERVANT

Oil on canvas, 38½ x 50¼ ins. Signed: Eug. Delacroix (upper right). Dated: 1838.

LENT BY: William Hayes Ackland Memorial Art Center, Chapel Hill, North Carolina.

COLLS.: George Sand (in sale of 1850); Comte de Marnay, ca. 1850; Mme. Carovon-Telpayrac; Hahnloser, Winterthur, Switzerland.

EXHS.: Salon of 1839, Paris; Exposition des Artistes, 1847; Musée du Louvre, 1885, Na. 113, and 1930, No. 92a; Kunsthau, Zurich, Switzerland, 1939, Na. 329.

LIT.: H. Balzac, *Lettres à l'étrangère* (*Oeuvres posthumes*, I), 514; Adalphe Moreau, *Eugène Delacroix, l'homme . . .*, Pt. 2 (Paris, 1864); Alfred Rabaut, *L'Oeuvre complet de Eugène Delacroix* (Paris, 1885), 186, No. 691; Étienne Moreau-Nélatan, *Delacroix raconté par lui-même*, I (Paris, 1916), 196, Pl. 174; L. Hartique, *E. Delacroix* (repr. 78); Raymond Escholier, *Delacroix*, II (Paris, 1927), 256; Charles Baudelaire, *The Mirror of Art*, trans. by Jonathan Mayne (New York, 1955), 212-213; Joseph C. Sloane, "Delacroix's Cleopatra," *Art Quarterly* (Summer, 1961); Schaeffer Galleries—Twenty-Fifth Anniversary, 1936-1961, Haarlem, Holland, 1961, No. 25.

Delacroix was a determined romantic at the moment when romanticism was dispelling the miasma of classicism. "If one means by romanticism the free manifestation of personal impressions," Delacroix at one time confided to Théophile Silvestre, "I am not only romantic, but I have been for fifteen years." It was the time of Byron, Scott, and Goethe; and Delacroix was stimulated by the same time spirit. The Africa of Algiers had been discovered; and the hunt of tigers and lions was a la mode. He liked violent movement and used brilliant brushwork, characteristics that strongly influenced painters who followed him.

Rubens's color (Cat. No. 31) also played an integral part in Delacroix's paintings, some of which might be landscapes, the chase, or possibly subjects inspired by history. What a world apart these are from the subjects of Courbet, Manet, and the impressionists who were to dominate the latter part of the nineteenth century.

These alternations of tendencies, styles so called, can be looked at easily in retrospect. It is, however, difficult to express the strength of feeling that tore apart the art world of the 1830's. The camps were irreconcilable. The cold and linear classicism of David—which had found a magnificent follower in Ingres, perhaps reaching a dead end in him—and the romanticism of Delacroix could never meet on a common ground. This picture by Delacroix and the "Oedipus and the Sphinx" (Cat. No. 38), by Ingres, are far apart in spirit; yet each is a masterpiece in its own right. Now it is clear with the perspective of time that Ingres too had a touch of romanticism. Nevertheless, there may be a lesson here: the viewer of today can look with more dispassionate liberalism at tendencies that could not be readily accepted when first promulgated.

Delacroix here represents the moment when Cleopatra sees the asp in the basket of the servant and in despair thinks of suicide.



JEAN FRANCOIS MILLET, French, 1814-1875**40. PORTRAIT OF VIRGINIE ROUMY**

Oil on canvas, 28½ x 23¼ ins. Signed: J. F. Millet, with J. and F. in monogram (lower right).
Printed on back of canvas: "Virginie Roumy 1841."

LENT BY: Museum of Fine Arts, Springfield, Massachusetts.

COLL.: Roumy, Cherbourg, France, 1841.

EXHS.: New York World's Fair, 1940; Wildenstein Gall., N. Y., 1943, No. 431; John and Mable Ringling Mus. of Art, Sarasota, 1955, No. 22 (repr.); Mus. of Fine Arts of Houston, 1959; Marion Koogler McNay Art Inst., San Antonio, 1961.

LIT.: *Bull. of Springfield Mus. af Fine Arts*, XIII, No. 2 (Dec.-Jan., 1947), 2 (repr. on cover); *Art Digest*, XXI, No. 7 (Jan. 1, 1947), 21 (repr.); *Art News*, XLVI, No. 5 (July, 1947), 32 (repr. in color on cover); *Art News Annual*, XLVI, No. 9, Sec. 2 (Nov., 1947), mention 140.

Millet is associated with the Barbizon painters, so named from that village in the outskirts of the Forest of Fontainebleau, where the artist passed the last twenty-seven years of his life. He, however, was born in Normandy, not far from Cherbourg. His early training began there and continued in Paris, where he was sent for further training through public funds. There the Louvre became a rich field for his studies.

Millet never forgot his origin. He said, "A peasant I was born and a peasant I will die." His most famous paintings are, in general, connected with peasant subjects. The landscape in them becomes an organic part of the composition, showing man and his environment. "The Angelus," "The Sower," and "The Gleaners" are but a few in his noble series of peasant subjects.

This portrait, however, belongs to a smaller group of brilliant early pictures. Its masterly handling and its deep psychological penetration show the qualities that mark his portraiture throughout. The picture in the exhibition is one of four canvases of the Roumy family found in the attic of a house in Cherbourg in 1933; it was then bought by the Parisian dealer, Schoeller. The realism and eloquence of the portrait apparently had not appealed to a conservative and stolid family.



HILAIRE GERMAIN EDGAR DEGAS, French, 1834-1917

41. LA SAVOISEENNE

Oil on canvas, 24½ x 18½ ins. Signed: Degas (upper left). Painted: 1873.

LENT BY: Museum of Art, Rhode Island School of Design, Providence, Rhode Island.

EXHS.: Smith College Mus. of Art, Northampton, Mass., 1933; Morie Harriman Gall., N. Y., 1934, No. 7; Cleveland Mus. of Art, 1947, No. 20, Pl. XIX; Worcester Art Mus., Mass., 1947; Wildenstein Gall., N. Y., 1949, 10, No. 27 (*The Savoyard*); Los Angeles County Mus., 1958.

LIT.: Paul Lafond, *Degas*, II (Paris, 1919), Pl. opp. 12; *Bull. of Rhode Island Schaal of Design*, XI, No. 4 (Oct., 1923), 38, 39 (repr. 37); *ibid.*, XXV, No. 2 (April, 1937), 33 (repr.); Ambroise Vollard, *Degas, An Intimate Portrait* (New York, 1927), Pl. opp. 24; *Bull. of Smith Coll. Mus. of Art* (June, 1934), 15, No. 15 (repr. 19); Camille Mauclair, *Degas* (Paris, 1937), Pl. 52 (*A Woman of Savoy*); Georges Grappe, *L'Art et le beau* (3e année, I) (repr. 23); Wilhelm Hausenstein, *Pantheon*, VII, 1931, 166; Lemoisne, *Degas*, No. 333; S. Lane Faison, Jr., *A Guide to the Art Museum of New England*, 1958.

Degas was born in Naples, but he came from Breton stock. Strangely enough his mother was from New Orleans; she was a member of the Musson family there. Degas thus is the only known important French painter with a family connection in the United States. He actually made a visit to New Orleans and while there he painted an early picture of the cotton market.

This curious mixture of influences perhaps had its effect upon his youth. He had a strange personality, cold and caustic, and at the same time reticent, disdainful, and obstinate. He even spurned his aristocratic name, De Gas, and simply spelled it Degas. He came from a family of wealth, which enabled him to devote himself to whatever profession he chose, and his only all-obsessive interest was in drawing. He made a short stay at the École des Beaux-Arts and then went to Italy, where his family was highly placed. But friendships were not his forte; yet, if he had a friend, he retained that friendship with determination. In Tuscany, he devoted himself to drawing, copying Old Masters. Degas took the Italian inspiration and applied it in a Gallic manner, as Poussin (Cat. No. 33) had done earlier.

Degas returned to France and painted a series of historical compositions, and because he was a draftsman of integrity he was accepted for the Salon. He was an admirer of Ingres (Cat. No. 38), who had brought the classical line of Poussin and David into the mid-nineteenth century, but he was also interested in the new movements. He showed in the Impressionist Exhibitions, and although never really an impressionist, he attracted greater anger than did the actual members of the group, perhaps because he was regarded as a traitor to tradition.



HILAIRE GERMAIN EDGAR DEGAS, French, 1834-1917**42. BALLET SCHOOL**

Oil on canvas, 18 3/4 x 24 1/2 ins. Signed: Degas (lower right).

LENT BY: The Carcoron Gallery of Art (The W. A. Clark Collection), Washington, D.C.

COLLS.: Manzi, Paris; William Andrews Clark, New York.

EXH.: Wildenstein Gall., N. Y., 1959.

LIT.: J. B. Monson, *The Life and Works of Edgar Degas*, London, 1927, Pl. 32; P. A. Lemoisne, *Degas et son oeuvre*, II, Paris, 1946, 216, No. 398 (repr. 217).

Degas had what might be called a more conventional side that brought forth his early portraits, many of them of his family. These, as well as the figure piece, such as his early "La Savoisienne" (Cat. No. 41), have great distinction. But he was to have a quite different development, and in that development he became one of the great graphic masters. Toulouse-Lautrec (Cat. No. 43) was to owe him much.

It is instructive to look at these two Degas canvases and to realize that although he goes back to Ingres and is in the linear tradition of classic French art he has created a world of his own, with a line of his own. In his series of ballet and theater he has, in an extraordinary way, conveyed the sense of that milieu. It is not a sentimentalized theater or ballet; he has rendered the figures with complete realism. He has not tried to make them beautiful; instead, they have a verity. Because he saw them always as design, his drawings and his paintings become complete works of art, each in its own right.

Later, he was to carry his integrity of approach into many fields: the modiste trying on hats; the laundresses at their dreary and weary tasks; figures of women bathing in incommodious and dated sitz-baths of the nineteenth century; scenes of the racetrack. Each subject that he treated has the wonderfully expressive line that was his alone. To compare his line with that of Poussin or of Ingres (Cat. Nos. 33 and 38), as exemplified in this exhibition, is to realize that the significant line in every age has its own character and that it is only vital when it expresses that character.



HENRI DE TOULOUSE-LAUTREC, French, 1864-1901**43. LA GOULUE AT THE MOULIN ROUGE**

Oil on cardboard, 31½ x 23¼ ins. Signed: T. Lautrec (lower left). Painted: 1891-92.

LENT BY: The Museum of Modern Art (Gift of Mrs. Dovid M. Levy), New York, New York.

COLLS.: Josse and Gaston Bernheim-Jeune; Dr. and Mrs. Dovid M. Levy.

EXHS.: Goupil Gall., London, 1898; Mus. of Mod. Art, N. Y., 1944, 224 (repr. 32); Philo. Mus. of Art, 1955, No. 40 (repr.); Art Inst. of Chicago, 1956, No. 40 (repr.); Mus. of Mod. Art, N. Y., 1956, No. 18 (repr. 15); National Gall. of Art, Washington, D.C., 1959, No. 58; Wildenstein Gall., N. Y., 1961.

LIT.: "Works of Art Given or Promised," *Bull. of The Mus. of Mod. Art*, XXVI, No. 1 (Fall, 1958), (repr. 48).

Toulouse-Lautrec, through tragic accidents, was a dwarf and a cripple. He was not born so, but at the age of fourteen, he broke one thigh and a few months later, he broke the other. Because of faulty treatment his legs did not grow, although the rest of his body developed naturally. The resultant and painful deformity was especially galling to him and to his family; he was the son of Count Alphonse Toulouse-Lautrec, whose ancestry went back to the twelfth-century ruling Counts of Toulouse.

This misfortune no doubt played a major role in his destiny. The greater part of his life was to be spent in a world removed from his aristocratic background; in this environment of his choice he was readily accepted for what he was. He became a marked personality in the night world of Paris and he recorded, in unforgettable fashion, the low life of the "gay nineties." He reveled in the crass vulgarities, the peculiar fascinations of the music halls, the circus, the *maison close*, and he portrayed them with the most devastating penetration.

He was never a moralist; instead, he was an ever-interested recorder, whether he used the oil technique or one of the graphic mediums. In this famous canvas, he has immortalized the *Moulin Rouge* at Montmartre, one of the music halls of Paris where the hectic night life centered and where the famous personality, *La Goulue*, could be seen regularly. She was one of the best-known dancers and entertainers of the time, a figure who appeared many times in both Lautrec's paintings and his lithographs.



CLAUDE MONET, French, 1840-1926**44. THE SEINE AT LAVACOURT**

Oil on canvas, 38 $\frac{3}{4}$ x 58 $\frac{3}{4}$ ins. Signed and dated: Claude Monet, 1880 (lower left).

LENT BY: Dallas Museum of Fine Arts (Munger Fund Purchase), Dallas, Texas.

COLL.: Durand-Ruel Golls., N. Y., 1937.

EXHS.: Minneapolis Inst. of Arts, 1957; City Art Mus. of St. Louis, 1957; Carnegie Inst., Pittsburgh, Dec., 1958-Feb., 1959; Mus. of Mod. Art, N. Y., 1960.

The paintings of the Barbizon School were so dark and dull that Monet's pictures of the 1870's were a shock and seemed harsh and false to the general public. Seitz in his catalogue of the Museum of Modern Art analyzes them: "Almost never are the objects he represents shifted, as in most post-impressionist landscapes, from the relative positions which they would have occupied on a photographer's ground glass. And despite all adjustments of rhythm, color, and contour, the impact of an original impression is always retained. Avoiding dry, detailed empiricism by strong brushwork, Monet came closer to perceptual reality than has anyone else."

Seitz further adds: "Monet despised the unrelieved local colors, enameled surfaces, static bulks, and hard edges of academic painting. Reacting against them, and naturally drawn toward the world's shifting panorama, he beheld an animated and multihued curtain of interacting color patches, opaque or transparent, dull or brilliant, textured or smooth, sharply edged or merging. As his early landscapes show, he was the consummate master, like Corot, of closely related color tones; and though his modes of visualization and representation were to change many times, it is the perception of the world as color and pattern that underlies them."

This canvas by Monet was painted in 1880, when Monet was in his more objective impressionist period. In it there is a wonderful sense of light and atmospheric envelopment. The Seine sweeps widely about the town. The poplars on a farther bank lead the eye into the distance: a hillside with scattered houses and a profiled church tower silhouette against the sky. It is Monet the recluse speaking, who throughout his life loved solitude and hated city life and its restrictions.



CLAUDE MONET, French, 1840-1926**45. NYMPHÉAS (WATER LILIES)**

Oil on canvas, 63½ x 71⅛ ins. Stamped: Claude Monet (lower right). Painted ca. 1914.

LENT BY: Portland Art Museum, Portland, Oregon.

COLL.: M. Michel Monet (son of Claude Monet), Giverny, Eure-et-Loir, France.

Monet believed in recording perceptual reality and he discovered that broken color gave the effect of flickering light. It was the search for the capture of this elusive atmospheric envelopment in his canvases that proved to be his lifetime interest. The broken color of the impressionistic technique left the final fusion of light to the observer's eye, and no one has ever had a keener eye than Monet for recording nature with its changing lights and shadows.

He did many series recording the varying effects of light upon various subjects at different times of the day: haystacks, the facade of Rouen Cathedral, poplars, London, and the nymphéa paintings done in his water-garden.

In 1890, after the purchase of a farmhouse at Giverny, he bought extra flood-land on a tiny branch of the Epte River, and he turned this into a pond. He planted it, and the planting grew so that at the end of the 1890's this garden-pond became one of the major subjects for his paintings. Then for twenty-seven years he painted it in its changing moods. He wrote to Geffroy in August, 1908, saying: "These landscapes of water and reflections have become an obsession. They are beyond the powers of an old man, and I nevertheless want to succeed in rendering what I perceive."

Delange quotes Monet in describing his visit there in 1924: "What do you think of them? 'Moi, je ne sais pas.' I cannot get a clear idea. I no longer sleep because of them. In the night I am constantly haunted by what I am trying to realize. I rise broken with fatigue each morning. The coming of dawn gives me courage, but my anxiety returns as soon as I put my foot in my studio. 'Moi, je ne sais pas.' Painting is so difficult and torturing. Last summer I burned six canvases along with the dead leaves of my garden."



BERTHE MORISOT, French, 1841-1895**46. MARTHE GIVAUDAN (Portrait of a Young Girl)**

Pastel on canvas, 25 x 20 $\frac{1}{2}$ ins. Signed: B. Morisot (top left corner). Painted in 1892 in garden of the Rue Villejust.

LENT BY: Art Center in La Jolla (Mr. and Mrs. Gerald Parker Collection), La Jolla, California.

COLLS.: Camentron; De Sylva, Los Angeles County Mus.; Mr. and Mrs. Gerald Parker, La Jolla.

EXHS.: Art Center in La Jolla, 1956, No. 11; Phoenix Art Mus. and Oakland Art Mus., 1961, No. 67.

LIT.: Los Angeles County Mus., Cat. of De Sylva Coll., 1950, No. 10 (Portrait of a Young Girl); M. L. Bataille and G. Wildenstein, Berthe Morisot, Paris, 1959, Cat. No. 588, Fig. 570.

It is curious how few women there have been who have ever succeeded in being listed among the great painters. However, two of them, a French woman, Berthe Morisot, and an American, Mary Cassatt, can perhaps be placed within that closed category. Both were connected with the impressionist painters in a direct relation, one with Manet, the other with Degas (Cat. Nos. 41 and 42). In fact, Berthe Morisot became Manet's sister-in-law when she married Eugène Manet.

Morisot, as a young woman, copied paintings in the Louvre, but in 1860 she started to paint out-of-doors, against the advice of her first teacher, Guichard. Later she met Corot and became his pupil. She began exhibiting in the Salon of 1864 and continued to do so until 1868. Again, in the seventies, she met with success, showing in the revolutionary impressionist exhibitions. However, it appears very strange that a painter who today seems so conservative should ever have been classed as an extreme modern. Styles change. What seemed radical often became conservative in the following period.

From 1872 on there is a broadening of her style. There are elements that suggest her observation of Manet's painting, but in this fugitive medium, pastel, she is a full-fledged impressionist, definitely conscious of the interplay of light and shadow. There is a shimmer, a sparkle, and a sense of brilliant light.

Here, the young girl is placed out-of-doors against a background of palms, and the figure is modeled by light, high-keyed, revealing, and evanescent. Rewald stated: "Renoir (Cat. Nos. 47 and 48), her fellow impressionist, was an admirer, considering her the last truly feminine artist since Fragonard (Cat. No. 37), and admired the 'virginity' of her talent."



PIERRE AUGUSTE RENOIR, French, 1841-1919**47. NATURE MORTE AU BOUQUET**

Oil on canvas, 29½ x 23¼ ins. Signed: A. Renoir '71.

LENT BY: The Museum of Fine Arts of Houston (The Robert Lee Bloffer Memorial Collection), Houston, Texas.

COLL.: Ambroise Vollard, Paris.

EXHS.: Zurich, Switzerland, 1917; Knoedler Galls., N. Y., 1933, No. 23 (repr.); Arts and Crafts Club of Detroit, 1933, No. 22 (repr.); Reid and Lefevre Galls., London, 1935, No. 1; Bignou Gall., N. Y., 1941, No. 2; Calif. Palace of the Legion of Honor, San Francisco, 1944 (repr. 17); Seligmann-Helft Galls., N. Y., 1947, No. 31; Montclair Art Mus., 1948, No. 28.

Rayal Cartissoz sums up well the struggle of impressionism to win approval: "The annals of Impressionism are annals of conflict, of ideas making slow headway against academic reaction, of courage maintaining itself against cruel neglect, of faith ultimately triumphant over ridicule and scorn."

The impressionists were a group bound together by general ideas, by an interest in light and its representation. But it was not a homogeneous group, for each artist developed his own particular direction. This was particularly true of Renoir. He was not scientifically interested, as was Monet (Cat. Nos. 44 and 45), in studying the problem of light and the means to resolve it. He, instead, took light merely as a part of his problem, but he was not dominated by it. His main preoccupation was with color.

Renoir had an amazing technical facility in the use of paint. In this early picture one can see this, but in the later years he brought this ability to a more spectacular height; he was truly a virtuoso. Rubens's work (Cat. No. 31) had some of the same qualities, and Renoir was fascinated by his example. But if Rubens was interested in paint, it was a means to an end—to paint brilliantly stuffs, human flesh, the whole pageant of life. His emphasis was on the result, not on the means by which he achieved it. Renoir, instead, laved the very stuff with which he worked; he caressed his canvas with his brush. Here, although his subject material is unimportant in itself—a bouquet of flowers and a drawing by Manet on a design of Goya (Cat. No. 70)—the result is an evocation of the essence of this material. Paint under his hand has become a thing of jeweled color and sensuous beauty.



PIERRE AUGUSTE RENOIR, French, 1841-1919**48. NEAPOLITAN GIRL'S HEAD**

Oil on canvas, 14 x 12 ins. Signed and dated: Renoir-napoli-81 (lower right).

LENT BY: Montreal Museum of Fine Arts (Adaline Van Horne Bequest, 1945), Montreal, Quebec, Canada.

COLLS.: Durand-Ruel, Paris; Sir William Van Horne, Montreal.

EXHS.: National Gall. of Canada, Ottawa, 1949; Vancouver Art Gall., 1953, No. 76.

LIT.: Handbaak, Montreal Museum af Fine Arts, 1960, 116 (repr. in color).

This canvas of the artist's middle period shows Renoir's preoccupation with sensuous beauty in an even more pronounced way than does the still life from Houston. The subject he has chosen here is simple enough in itself, merely a young girl with auburn hair seen in profile, a colorful scarf knotted about her neck. He has painted her with deep understanding and tenderness. Her complexion has the delicacy and softness of a rose petal; her eyes shine with the vitality and sparkle of life; her lips touch but are about to part; the figure breathes. One is stimulated by her fresh and innocent beauty. There is a sense of *joie de vivre*. In his many figure subjects, Renoir knew how to communicate this impression of the joy of life with remarkable felicity. He used the human figure, very often choosing as his models young girls rather on the plump side. His favorite model, Gabrielle, was one who appeared in numberless canvases.

The human figure was always seen by Renoir as something lovely in itself, whether seen in landscape or by the water. Perhaps it may be in a group composition, with figures dressed in all the extravagances and furbelows of the fashion of the moment. These details, however, will never be outdated, for they are not painted for themselves; they are designs integrated into a delicate tapestry of color, woven together into a pattern of shimmering light. One cannot emphasize enough this particular aspect of Renoir's painting. There is light and movement in Monet's work (Cat. Nos. 44 and 45), but Renoir adds a delight in texture and tapestry-like beauty of material.



GEORGES SEURAT, French, 1859-1891

49. LE CHAHUT

Oil on canvas, 22 x 18 1/4 ins. Not signed. Painted: 1889.

LENT BY: Albright-Knox Art Gallery, Buffalo, New York (Charles Clifton, Fellows for Life, James G. Forsyth, Elisabeth H. Gates, Charles W. Goodyear, Edmund Hayes, Sherman S. Jewett, Albert H. Tracy and Charlotte A. Watson Funds).

COLL.: Paul Signac, Paris.

EXHS.: Bernheim-Jeune Gall., Paris, 1908, No. 76; Wildenstein Gall., Paris, Dec., 1933-Jan., 1934; Virginia Mus. of Fine Arts, Richmond, 1944, No. 29 (repr.); Mus. of Mod. Art, N. Y., 1944, 224 (repr. 31); Wildenstein Gall., N. Y., 1948, No. 52 (repr. 65); Knoedler Gall., N. Y., 1949, No. 23; Philo. Mus. of Art, Nov., 1950-Feb., 1951, No. 82 (repr.); Wildenstein Gall., N. Y., 1951; Albright Art Gall., Buffalo, 1953 (repr. 29); Wildenstein Gall., N. Y., 1953, 13 (repr. 19); Carnegie Inst., Pittsburgh, 1954, No. 86 (repr.); Art Inst. of Chicago and Mus. of Mod. Art, N. Y., 1958, No. 143 (repr. 79); Virginia Mus. of Fine Arts, Richmond, 1961, 81 (repr.); Yale Univ. Art Gall., New Haven, 1961, No. 72.

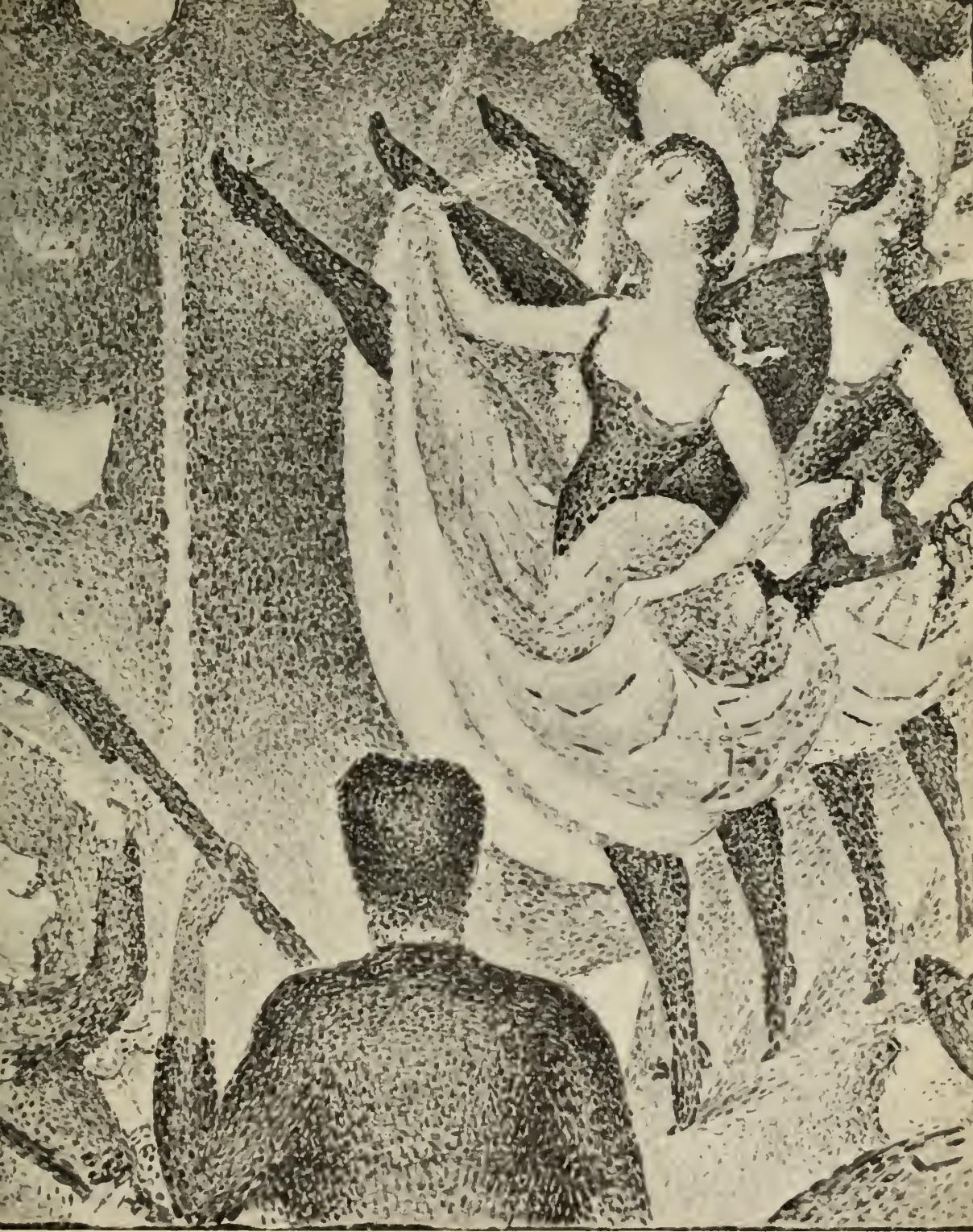
LIT.: Samuel Rocheblave, *French Painting of the XIX Century*, New York, 1941, 91 (repr.); *Gallery Notes, The Buffalo Fine Arts Academy, Albright Art Gall.*, 1943, 4-5 (repr. on cover); John Rewold, *Georges Seurat*, 1943, 70-72, No. 88 (repr. 110); Jacques de Laprade, *Georges Seurat*, 1945, Pl. 51; Rewold, op. cit. (1946 ed.), No. 89, and (Paris ed., 1948), Pl. 93; *Cat. of Paintings and Sculpture in the Permanent Collection, The Buffalo Fine Arts Academy, Albright Art Gall.*, 1949, No. 50 (repr. 107); *Mag. of Art* (March, 1953), 119 (repr.); *Carnegie Mag.* (Nov., 1954), 291 (repr. on cover).

Seurat died at the age of thirty-two, and his work falls largely within the last ten years of his life. He was a member of a middle class family of comfortable means and followed the usual conservative ideas of education. In the École des Beaux-Arts he took the formal academic courses. This was his discipline. Later, when he began to develop his particular technique of pointillism, he became tireless in his research.

Originally he considered himself an impressionist, and he exhibited with this group several times. But there was only one in the group who really understood him and that was the much older Pissarro, who at one time, too, even painted in the pointillist manner. Seurat, because of this lack of comprehension, broke away from the group and followed his own particular direction.

He studied scientifically the effects of the interplay of light and its complementaries, and his resultant theory required the use of all colors and tones in a pure state. The only mixture of colors capable of giving the effect he desired was optical mixture. He assembled his colors in his design and left to the observer's retina the task of re-blending them. This was also the theory of the impressionists, but Seurat's manner of applying his paint was entirely different. He adopted tiny brushstrokes in the form of dots: at a given distance these fused, and Seurat believed that this method gave a far greater intensity of color and luminosity than any other. This technique was called pointillism, and in the hands of a great artist, such as Seurat, it achieved magnificent results.

"Le Chahut" is the first version of this celebrated subject.



PAUL CÉZANNE, French, 1839-1906

50. THE GULF OF MARSEILLES, SEEN FROM L'ESTAQUE

Oil on canvas, 31 $\frac{1}{2}$ x 39 $\frac{1}{4}$ ins. Not signed. Painted between 1886 and 1890.

LENT BY: The Art Institute of Chicago (Mr. and Mrs. Martin A. Ryerson Collection), Chicago, Illinois.

COLLS.: Hoogendoeyck, Amsterdam; Paul Rosenberg, Paris, 1919; Joseph Hessel, Paris (Sale, June, 1920).

EXHS.: Mus. of Mod. Art, N. Y., 1929, No. 18 (repr.); Philo. Mus. of Art, 1934, No. 26; Met. Mus. of Art, N. Y., 1952.

LIT.: F. Jourdain, Cézanne, 1914, Pl. 42; "Cézanne," *L'Amaur de l'art*, I, 1920, 263 (repr.); L. Venturi, Cézanne, I and II, 1936, 171, No. 493 (repr.); J. H. Logan, *Sanity in Art*, 1937 (repr. 105); B. Dorival, Cézanne, 1948, Pl. 77; Art Inst. of Chicago and Met. Mus. of Art, *Cat. of Cézanne, Painting, Watercolor and Drawings*, 1952, 48, 49, No. 50 (repr.); Theodore Rousseau, Jr., "Cézanne, 1839-1906," *Journal of the American Association of University Women*, XLVI, No. 2 (Jan., 1953), 75-77 (repr.).

Few artists have had such an impact on succeeding generations as Cézanne. He was a keen student of the Old Masters and studied their works. He copied them in the Louvre: the Venetians, Poussin, Delacroix (Cat. Nos. 33 and 39) and others. As he said: "The Louvre is a book which teaches us how to read" and "I want to make of Impressionism something solid like the art of the museums." But he thought of what he saw merely as a means to an end. He says again: "Leave the memory of museums behind and strive for personal expression."

With this in mind, he tried to solve his problem. He exhibited several times with the impressionists, but was never basically of their number, although Pissarro was a close friend and aided him greatly. Instead of the sole emphasis on light, he sought a means of sustaining the first impression to achieve the post impression, which was a more solid and less evanescent thing.

Cézanne did not forget the use of light, as this painting so brilliantly shows; but he concentrated more on three-dimensional space, elimination of non-essentials, and the relation of objects to each other in space. "The sphere, the cone, the cylinder are," as he expressed it, "forms basic in all nature." He also said: "Lines parallel to the horizon give breadth . . . Lines perpendicular to this horizon give depth. But nature, for us men, is more depth than surface, whence the necessity of introducing in our vibrations of light—represented by reds and yellows—a sufficient quantity of blue to give the feeling of air." He was never a realist; instead, he reorganized his material to suggest the inner movements and stresses of nature.



PAUL GAUGUIN, French, 1848-1903

51. AGONY IN THE GARDEN

Oil on canvas, 28½ x 36 ins. Signed and dated: P. Gauguin '89 (lower right).

LENT BY: Norton Gallery and School of Art, West Palm Beach, Florida.

COLL.: Sir Michael Sadler, Landon.

EXHS.: Stafford Gall., London, 1912; Los Angeles Mus. of History, Science and Art, 1941, No. 16; Grand Rapids Art Gall., 1941; Montclair Art Mus., 1941; Mus. of Fine Arts of Houston, 1941, No. 12; Detroit Inst. of Arts, 1954, No. 106; Atlanta Art Assn., 1955, No. 30; Society of the Four Arts, Palm Beach, 1956, No. 12; E. A. Silberman Galls., N. Y., 1957, No. 19; Art Inst. of Chicago and Met. Mus. of Art, N. Y., 1959; Carnegie Inst., Pittsburgh, 1960.

LIT.: John Rewald, *Gauguin* (Paris, 1931), 166, Pl. 82; R. H. Wilenski, *Modern French Painters* (New York, 1939), 78-79, 98, Pl. 26; E. R. Hunter, "Norton Gallery of Art," *Art Digest*, XXIII, No. 4 (Nov. 15, 1948), (repr. on cover); Bernard Myers, "Symbolism," *American Artist*, XV, No. 9 (Nov., 1951), 54 (repr.); Rewald, *Post-Impressionism* (New York: Mus. of Mod. Art, 1956), 306, 398, 459 (repr. 307); René Huyghe, *Gauguin* (Milan, 1959); Gordon Washburn, "Art Nouveau," *Carnegie Mag.*, Oct., 1960 (repr. 269).

The legend of Gauguin has touching human qualities; it is the story of a man desperately seeking freedom and, as well, a chance to work away from his own world. The early picture, "Agony in the Garden," is part of his first attempt to escape; it was painted in 1889 at the time he sought peace in Brittany. Later he went to the South Seas, where he died in 1903. He had been to Martinique in 1887-1888; in 1888 he went to Pont-Aven in Brittany, and then to Arles, where he joined van Gogh. This visit, however, was an unfortunate episode because in an access of madness van Gogh attacked him.

Greatly upset, he returned to Pont-Aven, where many of his friends gathered around him; but this proved to be an unsatisfactory situation, and he moved to Le Pouldu with only a few of his closest companions. There, he could really work.

He painted a group of religious compositions with Brittany as a background. Perhaps he chose these subjects because he was inspired by the deep religious beliefs of his friend, Bernard; perhaps, because he was influenced by the atmosphere of piety which the peasants and their shrines suggested. Nevertheless, he painted the "Yellow Christ," the "Calvary—Green Christ," and other mystic canvases, among them his "Christ on the Mount of Olives" (another title for "Agony in the Garden") in which he portrays himself in the person of the Christ. Is this interpretation perhaps a symbol of his own loneliness? His face certainly depicts the resignation and suffering so often mentioned in his letters.

In these paintings, Gauguin has broken away from the impressionism of his early works, and in broad, simple patterned shapes he is pointing toward the qualities that mark his later painting.



PAUL GAUGUIN, French, 1848-1903

52. I RARO TE OVIRI (UNDER THE PANDANUS)

Oil on canvas, 26½ x 35½ ins. Inscribed and dated: *I Rara te Oviri, P. Gauguin '91* (lower left).

LENT BY: Dallas Museum for Contemporary Arts (Gift of Adele R. Levy Fund, Inc.), Dallas, Texas.

COLLS.: Gauguin Sale, Feb. 18, 1895 (repurchased by Gauguin); Vollard; Hessel; Marcel Käferer; Bignou; Rhode Island School of Design; Private Collection, U.S.A.

EXHS.: Durand-Ruel Gall., N. Y., 1893, No. 21; Benefit, Société des Amis du Luxembourg, Paris, 1924, No. 116 (H. and M. Käferer); Basle, 1928, No. 79.

LIT.: *Lettres à sa femme et à ses amis*, 1919, 99 (Gauguin to G. Daniel de Monfreid, Dec. 8, 1892); "Lettres de Gauguin à Fontainas," A. de l'art (March, 1920), 77 (repr.); A. Fontainas and L. Vauxcelles, *Histoire générale de l'art français de la Révolution à nos jours*, I, 1922, 216 (repr. in color); Rotondi, Paul Gauguin, 1925, 124, 137, 154; G. Kohn, *L'Art et les artistes*, 1925, No. 59; W. Barth, Gauguin, 1929, 118, 123, Pl. XXX; Cossio del Pomar, *Arte y vida de Pablo Gauguin*, 1930, 336; Mus. of Fine Arts, Art in New England (Boston, 1939), 39; *Lettres à sa femme . . .*, 1946, 236 (Gauguin to his wife, Dec. 8, 1892).

Gauguin was a successful business man in Paris, apparently happily married, with a family. This world he abandoned: first, his business, then, his family, in order to follow the will-o'-the-wisp of his dreams. He was one of the early impressionist group, but with Cézanne (Cat. No. 50), van Gogh, Seurat (Cat. No. 49), and others, he endeavored to find a way out of purely realistic rendition of light and atmosphere. A post-impressionist, he searched for means to sustain expression, to achieve the post impression. Cézanne found a remedy in form; van Gogh, in electric and dynamic movement; Seurat, in pointillism; and Gauguin, in pattern with large areas of flat color.

Gauguin's restless yearning to find peace and release in other climes and out-of-the-way places can be traced to his ancestry, perhaps to his Peruvian grandmother. In 1887-1888 he went to Panama and Martinique. Upon his return, he found a certain repose on the coasts of Brittany. Then, in 1891, he left for the South Seas, for Tahiti. Although he did not find the paradise he longed for, he nevertheless found a more primitive world which satisfied him as much as any place could.

He returned to Paris in 1893, but, again, he did not find the success which he had anticipated. In 1895 he returned to his Pacific Isles definitively, still hoping for greater quiet, the unattainable; and in 1901 he moved farther from civilization, to the Marquesas, where he died in 1903.

This picture, with its warm earth colors, brilliant greens, its deep blues of the ocean beyond the surf breaking on the coral reef, is dated in his first Tahitian period, 1891.



Marco Leovini

HENRI-JULIEN ROUSSEAU, French, 1844-1910

53. THE JUNGLE: TIGER ATTACKING A BUFFALO

Oil on canvas, 67 $\frac{1}{4}$ x 75 $\frac{3}{8}$ ins. Signed and dated: Henri Rousseau, 1908 (lower right).

LENT BY: The Cleveland Museum of Art (Gift of Hanna Fund), Cleveland, Ohio.

COLLS.: John Quinn, New York; Mrs. J. A. Carpenter, Chicago; Mrs. Patrick J. Hill, New York.

EXHS.: Reinhardt Gall., N. Y., 1928, No. 27 (repr.); Art Inst. of Chicago, 1933, No. 368; XXV Biennale di Venezia, Venice, 1950, 235, Pl. 59; Montreal Mus. of Fine Arts, 1952, 27 (repr. 29); Musée Nationale d'Art Moderne, Paris, 1952, No. 98; Tate Gall., London, 1952, No. 83; Albright Art Gall., Buffalo, 1955, No. 42 (repr. 64); William Rockhill Nelson Gall. of Art, Kansas City, Mo., 1958, No. 9.

LIT.: Adolphe Basler, *Henri Rousseau (Les Albums d'art Druet, XXIV)*, Paris, n.d., Pl. 16; Forbes Watson, "The John Quinn Collection," *The Arts*, IX (Jan., 1926), 13 (repr. 2); John Quinn, 1870-1925, *Collection of Paintings, Water Colors, Drawings, and Sculpture* (Huntington, New York, 1926), 14 (repr. 108); Basler, *Henri Rousseau*, 1927, Pl. XXXIX; Rach Grey, *Henri Rousseau* (Paris, 1943), Pl. 110; Bull. of The Cleveland Mus. of Art, XXXVI (Nov., 1949), 170-178 (repr. in color 173-176; detail 165); ibid., XXXVII (June, 1950), (detail repr. in color 125); Handbaak of The Cleveland Museum of Art, 1958 (repr. No. 515); In Memoriam Leonard C. Hanna, Jr., The Cleveland Museum of Art, 1958 (repr. 57); W. M. Milliken, *The Cleveland Museum of Art* (New York: Abrams, 1958), (repr. 57).

A legend has gathered around the name of Henri-Julien Rousseau, called more generally by his nickname "Papa Rousseau." His story is extremely picturesque, for he was a customhouse keeper, one of those who guarded the octroi through which the country people brought their produce to Paris. Because of this, he was also called *Le Douanier*.

He is truly the first great "Sunday painter," the first great "primitive" in the modern sense of that word. With no training in any studio, he was a self-made artist, born of the people, simple, poor, but a genius.

As a young man he had served as a musician in the army of Maximilian in Mexico. Apparently it was his nostalgia for the tropics that made him seek out the tropical greenhouses of the Jardin des Plantes, in Paris, in his free time. Here, in his favorite haunt, he concocted a rare and wonderful tropical world where bananas grew upside down, where a tiger pounced upon a buffalo, and where oranges grew so large and luminous that they seem like lanterns.

Christian Zervos writes: "One must not see in him anything but one of those simple spirits, whose very simplicity renders him sometimes accessible to that which is really beautiful. He was an exquisite soul, a soul of choice, a *bien heureux*, not in the manner of St. Francis of Assisi, but in the manner of the people. In his passage through this land of the dead and the living, he brought more joy than sadness, for his was an ardent and rich nature, which the savor of life and the aspect of the living turned to joy."



ODILON REDON, French, 1840-1916**54. PROFILE AND FLOWERS**

Pastel, 27 $\frac{1}{2}$ x 21 $\frac{1}{4}$ ins. Signed: Odilon Redon (lower left). Painted ca. 1912.

LENT BY: Marion Koogler McNay Art Institute, San Antonio, Texas.

COLLS.: Georges Bernier, Paris; Jacques Seligmann, New York and Paris; Dalzell Hatfield Galls., Los Angeles.

EXHS.: Kunsthalle, Winterthur, Switzerland, 1921, No. 117; Mus. of Mod. Art, N. Y., 1931, No. 97; Art Inst. of Chicago, 1934, No. 308; City Art Mus. of St. Louis, 1937, No. 50; Comisión Nacional de Bellas Artes, Buenos Aires, 1939, No. 56; Museu Nacional de Belas Artes, Rio de Janeiro, 1940, No. 112; M. H. de Young Mem. Mus., San Francisco, 1940, No. 87 (repr. 92).

Redon, as a child of seven, was repeatedly taken by his nurse to the museums of Paris; and these chance observations bore rich fruit. In later years he was a passionate admirer of Delacroix (Cat. No. 39), whose romantic spirit struck fire in him. Leonardo da Vinci, Rembrandt (Cat. No. 26), and Dürer were the other polestars of his admiration. He was fascinated by Leonardo, philosopher, tireless experimenter, searcher in the realms of the infinite, enigmatic painter of haunting personalities; by Rembrandt, the tragic psychologist and master of light and shadow; and by Dürer, recorder of common facts and dreamer of curious dreams.

Art, however, did not make up his whole life. He himself said: "Je suis né sur une onde sonore. Not a souvenir of my early childhood which is not mixed with the sound of music, music of quality."

He was a friend of the imaginative engraver Bresdin, a man who was never interested in objective facts. Poe, Baudelaire, and Mallarmé, all allied spirits, could find their world of fantasy within their own brains and apply it in whatever way they desired. Redon, too, created a dream world, first, as an etcher and lithographer, then as a painter, and thus he won a unique place in the history of French art. He was a friend of the botanist Clavaud. "He searched," Redon says, "on the confines of the imperceptible world, that intermediate life between the animal and the plant, that flower or this being, this mysterious element which is animal during certain hours of the day and only under the action of light." Redon only turned to painting when sixty, but with his philosophy and genius he became an incomparable painter of flowers and mystic personages.



GEORGES ROUAULT, French, 1871-1958**55. THE OLD KING**

Oil on canvas, 30½ x 21¼ ins. Signed: G. Rouault (lower right). On back: G. Rouault 16 Le Vieux Roi 16 (upper right). Begun in 1916; completed in 1936.

LENT BY: Carnegie Institute, Pittsburgh, Pennsylvania.

COLL: Ambroise Vollard, Paris.

EXHS.: Carnegie Inst., Pittsburgh, 1939; Inst. of Mod. Art, Boston, 1940; Phillips Mem. Gall., Washington, D. C., 1941; San Francisco Mus. of Art, 1941; Marie Harriman Gall., N. Y., 1941; Mus. of Mod. Art, N. Y., 1945; Phila. Mus. of Art, Nov., 1950-Feb., 1951; Joslyn Art Mus., Omaha, 1951; Stedelijk Mus., Amsterdam, 1952; Musée National d'Art Moderne, Paris, 1952; Cleveland Mus. of Art, 1953; Mus. of Mod. Art, N. Y., 1953; Los Angeles County Mus., 1953; William Rockhill Nelson Gall., Kansas City, Mo., 1953; Mod. Art Gall., Milan, Italy, 1954; San Francisco Mus. of Art, 1955; Virginia Mus. of Fine Arts, Richmond, 1961.

LIT.: L. Venturi, *Rouault: Biographical and Critical Study*, 1959, 90 (repr. in color 89).

Rouault is a solitary figure among the French moderns of the twentieth century. Above all, he was an ardent Catholic, a fact that is reflected in his paintings. He was a highly devout figure at a time when the religious theme in art was practically nonexistent. Not all of his subjects, to be sure, are specifically religious, but basically some of his more powerful canvases manifest a bitter denunciation of sham and hypocrisy in contemporary morals. A pertinent observation, which seems to epitomize his work, is that ". . . his pictures seem to have been reserved for a generation that is capable of a tragic vision."

He is quite different from Toulouse-Lautrec (Cat. No. 43), who used at times similar subject material. Lautrec is always the observer, the recorder. Rouault, instead, faces the moral issues: his prostitutes are tragic figures; his advocates and lawyers have the trenchant satire of Daumier's; and his clowns are lost in a pathetic world of make-believe.

He began at the age of fourteen as an apprentice in a stained glass factory. It seems to be unquestioned that the heavy lead lines and the brilliant color of that technique strongly influenced him. He said himself: "I have been told before that my painting reminded people of stained glass. That's probably because of my original trade . . . My work consisted in supervising the firing, and sorting the little pieces of glass that fell out of the windows they brought to us to repair. This latter task inspired me with an enduring passion for stained glass."

In almost no other painting does this influence show more clearly than in this colorful canvas, "The Old King."



GEORGES BRAQUE, French, 1882-**56. THE TABLE (LA GUERIDON)**

Oil on canvas, 71 x 29 ins. Signed: G. Braque (lower right). Dated: '35.

LENT BY: San Francisco Museum of Art (Gift of W. W. Crocker), San Francisco, California.

EXHS.: Portland Art Mus., 1942, No. 99; Paul Rosenberg Gall., N. Y., April, 1943, No. 1, and Aug., 1943, No. 11; Calif. Palace of the Legion of Honor, San Francisco, 1947; Mus. of Fine Arts, Boston, 1957; Denver Art Mus., 1959.

LIT.: See San Francisco Mus. of Art publications.

The heroic moments of cubism were from 1909 to 1914. Although Picasso (Cat. No. 72) is generally regarded as the father of cubism, that is incorrect, for Braque preceded him in some of his experiments. Cubism was the joint creation of Braque and Picasso on equal terms, and for five years they were so closely associated that it is difficult to tell their works apart. Douglas Cooper says: "As a result of this 'marriage' [to quote Picasso's own expression] between the French and the Spanish temperaments, not only the whole course of modern art vitally changed but indeed the French tradition has been enriched." Picasso is, to be sure, more linear, more direct, more sculptural; Braque is more painterly, more lyrical, and exquisite. Although the two artists worked closely together then, nothing could be more different than the development of each in the more than twenty years that followed.

The still life has been Braque's favorite subject material throughout his career. From the cubist style he moved to a more decorative one and to a partial return to recognizable motifs. To these he returned again in the mid-nineteen thirties, when this picture was painted.

Braque is a deep, philosophic thinker, and some of his aphorisms are apposite:

One should not imitate what one wishes to create.

I would rather put myself in unison with nature than copy it.

Some artists paint nature as a taxidermist stuffs an animal, believing that they are thus making her immortal.

To Braque, art is not imitative. When someone criticized his limited subject material, he said: "Progress in art does not consist in extending one's limitations, but in knowing them better."



PIERRE BONNARD, French, 1867-1947**57. THE OPEN WINDOW**

Oil on canvas, 46½ x 37¾ ins. Signed: Bonnard (lower right, center). Painted ca. 1921.

LENT BY: The Phillips Collection, Washington, D. C.

EXHS.: Mus. of Mod. Art, N. Y., 1933; Art Inst. of Chicago, Dec., 1938-Jan., 1939, No. 3; Fogg Mus. of Art, Cambridge, Mass., 1941; Cleveland Mus. of Art and Mus. of Mod. Art, N. Y., 1948, 42 (repr. 92).

LIT.: Daniel Cattan Rich, "Bonnard and Vuillard" (Foreword of *Cat. of Art Inst. of Chicago*), 1938; John Rewald, "Bonnard," *Kenyan Review* (Autumn, 1949) (repr. 92); Leon Werth, *Bonnard*, Pl. 37; Claude Roger-Marx, *Pierre Bonnard (Peintres français nouveaux)*, No. 19 (repr. 59); Rosamund Frost, *Contemporary Art*, 143.

Bonnard was a member of a typically bourgeois family, and it was only after long family discussions that he was allowed to follow his bent as an artist. With Vuillard, a fellow pupil at the Académie Julian in the early 1890's, he sought in the museums of Paris the inspiration that the arts of the past could give to him. He was fascinated by the flat pattern of Japanese prints, their decorative line, their flat planes. He was a member of the "Nabis," a group brought together by Serusier who had fallen completely under the spell of Gauguin (Cat. Nos. 51 and 52) and the symbolists. The "Nabis" searched for decorative quality through harmony of forms and color. Bonnard listened and looked, but he always kept his own counsel. The "Nabis" found another great source of inspiration in Redon (Cat. No. 54), in the exquisite black and white of his prints and lithographs, but above all in the supremacy of his imagination.

All of these impressions fermented in Bonnard's mind, and out of the synthesis of many ideas he evolved his own very personal style. He understood that style was never an end in itself, but instead an instinctive feeling for decorative effect combined with realism of vision. He observed incessantly, but unlike the impressionists he did not work directly from nature. He built his canvases from a thousand motifs tucked away in his prodigious visual memory.

After 1900 he worked with heavier impasto, used rich brushwork, and stabilized his compositions by strong, linear accents, sharp angles, and repetitions of horizontals. It was always in the glory of a tapestry of rich color that he found his desired solution in a composition of large patterned areas. This canvas glows with color, and everything else is subordinated to it.



FRANZ MARC, German, 1880-1916**58. BLUE HORSES**

Oil on canvas, 41 $\frac{1}{4}$ x 71 $\frac{1}{2}$ ins. Nat signed. Painted: 1911.

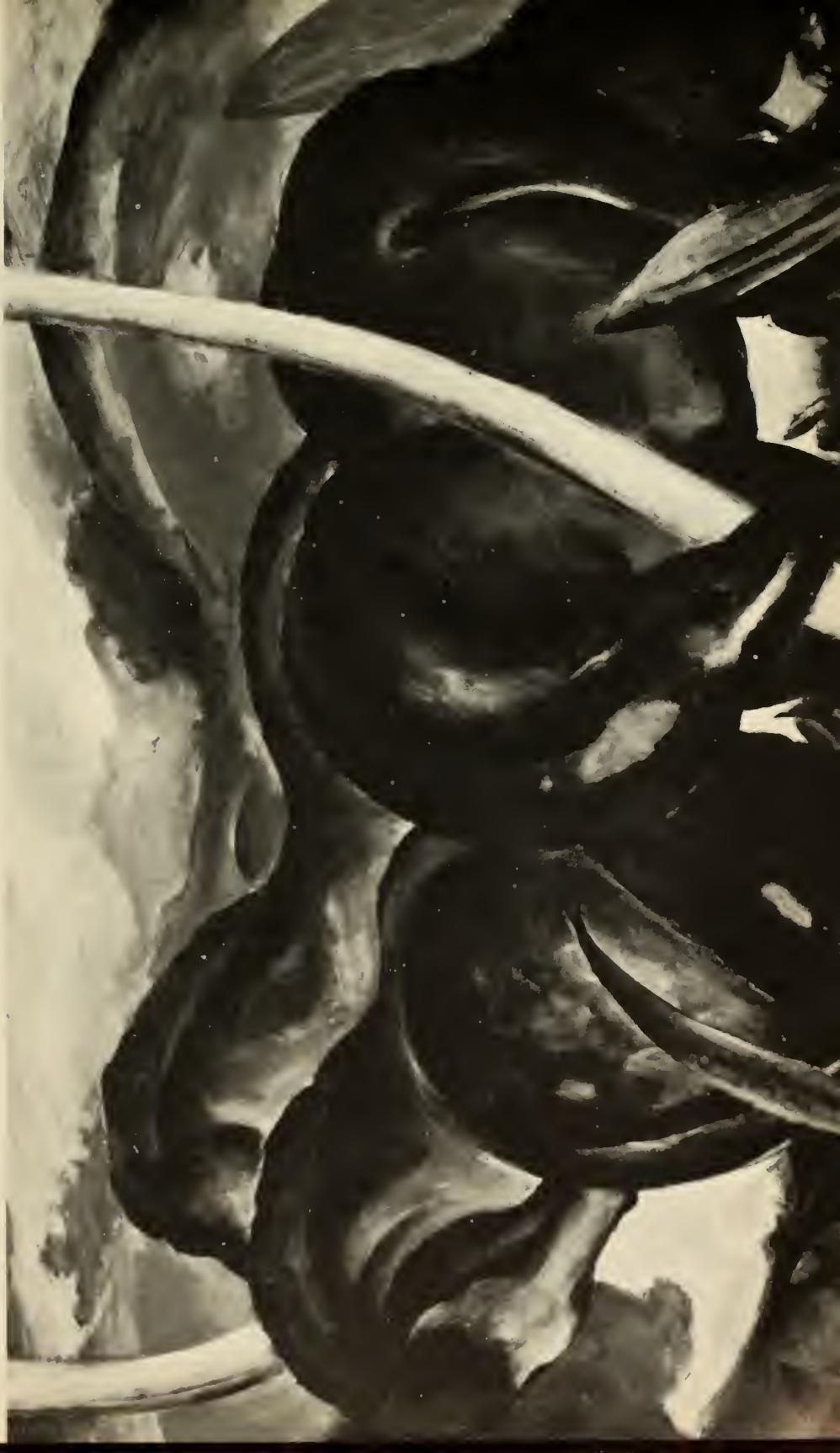
LENT BY: Walker Art Center, Minneapolis, Minnesota.

COLLS.: Walfenberg Gall., Zurich; Swiss Private Coll.; George Nierendorff, New York.

EXHS.: Des Moines Art Center, 1948; Minneapolis Inst. of Arts, 1948; Haus der Kunst, Munich, 1949; Minneapolis Inst. of Arts, 1951; Valentin Gall., N. Y., 1954; Busch-Resinger Mus., Cambridge, Mass., 1955; San Francisco Mus. of Art, 1955; Mus. of Mod. Art, N. Y., 1957, and City Art Mus. of St. Louis, 1958, No. 115 (repr. in color 56); Brussels World's Fair, 1958; University of Calif., Berkeley, 1960; Columbus Gall. of Fine Arts, 1961; Pasadena Art Mus., 1961.

Franz Marc was one of the most gifted of the Blaue Reiter group in Munich, and his death, near Verdun in World War I, was a real tragedy for the artistic life of Germany. He was in a certain way a specialist: his chosen theme was almost always that of the animal. Not until the end of his life did he turn to pure abstraction, and then in only a few pictures. His animals were not realistic. He took forms of horses and repeated rhythms of line to relate them to each other and to their quite abstracted backgrounds. These rhythms pulsate, move, express, and explain the energies, the inner life of his subject material. The animals, their life and being relate to a higher order; they become, through his vision, symbols used with persuasive force to fill the observer's eye with an overwhelming sense of powerful natural forces. He said himself that he wished to paint them, ". . . sensing the underlying mystical design of the visible world."

It is the projection of his profound psychological ideas into a spiritual world that fills his canvases with these rhythms and tensions and removes what he depicts so far from realism. However, he never fails to carry the observer with him. Color is one of the major means that he employs to achieve this end, brilliant and radiant, but nonrealistic color. The fauves painters of Paris were also employing brilliant color, but from a quite different point of view. In the famous "Red Horses" and in the remarkable "Blue Horses," exhibited here, color is employed subconsciously to achieve emotional intensity of expression.



WASSILY KANDINSKY, Russian, 1866-1944**59. PICTURE WITH WHITE EDGE, No. 173**

Oil on canvas, 55 $\frac{1}{2}$ x 79 ins. Signed and dated: Kandinsky, 1913 (bottom left).

LENT BY: The Solomon R. Guggenheim Museum, New York, New York.

COLL.: Solomon R. Guggenheim, N. Y., 1937.

EXH.: Der Sturm, Berlin, 1913.

LIT.: Cat. of Erster Deutscher Herbstsalon (Berlin, 1913), 20, No. 182; Will Grohmann, *Wassily Kandinsky, Life and Work* (New York: Abrams, 1958), No. 173, Pl. 90.

The Blaue Reiter were a group of painters in Munich centered around the Russian, Wassily Kandinsky. Earlier, at the turn of the century, he was influenced by the Jugendstil. He traveled later in Italy, North Africa, and to Paris. In Paris he was influenced by the color of the neo-impressionists and the fauves—their color much more striking and brilliant. By intensifying his own color, Kandinsky first expressed his dreams of Russian folklore. Otto Fischer gives the Blaue Reiter group's artistic credo: "Color is a means of expression that speaks directly to the soul. It is not correct drawing that portrays the nature of things but rather the spirited and expressive contour. Things are not things alone if they are the expression of the soul." About 1911, this group expanded to include Franz Marc (Cat. No 58), August Macke, Paul Klee (Cat. No. 60). Kandinsky in 1910 had put the new ideas in words: "The harmony of color and form must be based solely upon the principle of the proper contact with the human soul." It was a new spiritualization of life. He felt that painting must be liberated from the simple reproduction of a material world and of material objects.

When he used the term "composition" it denoted a relation to music. Color is used as a theme. His canvases no longer have earthly perspective but a more cosmic sense of space. Colors and forms merge and separate, interpenetrate each other. There is a relation to cubism; but Kandinsky's sense of dynamic motion and tension is more emotional. It is really abstract expressionism, the innerworld of man and his and the world's turmoil made visible without realistic means.



PAUL KLEE, German, 1879-1940**60. REFUGE (ZUFLUCHT)**

Mixed media, 21½ x 14 ins. Signed: Klee (lower right). Painted: 1930.

LENT BY: Pasadena Art Museum (Galka E. Scheyer Collection), Pasadena, California.

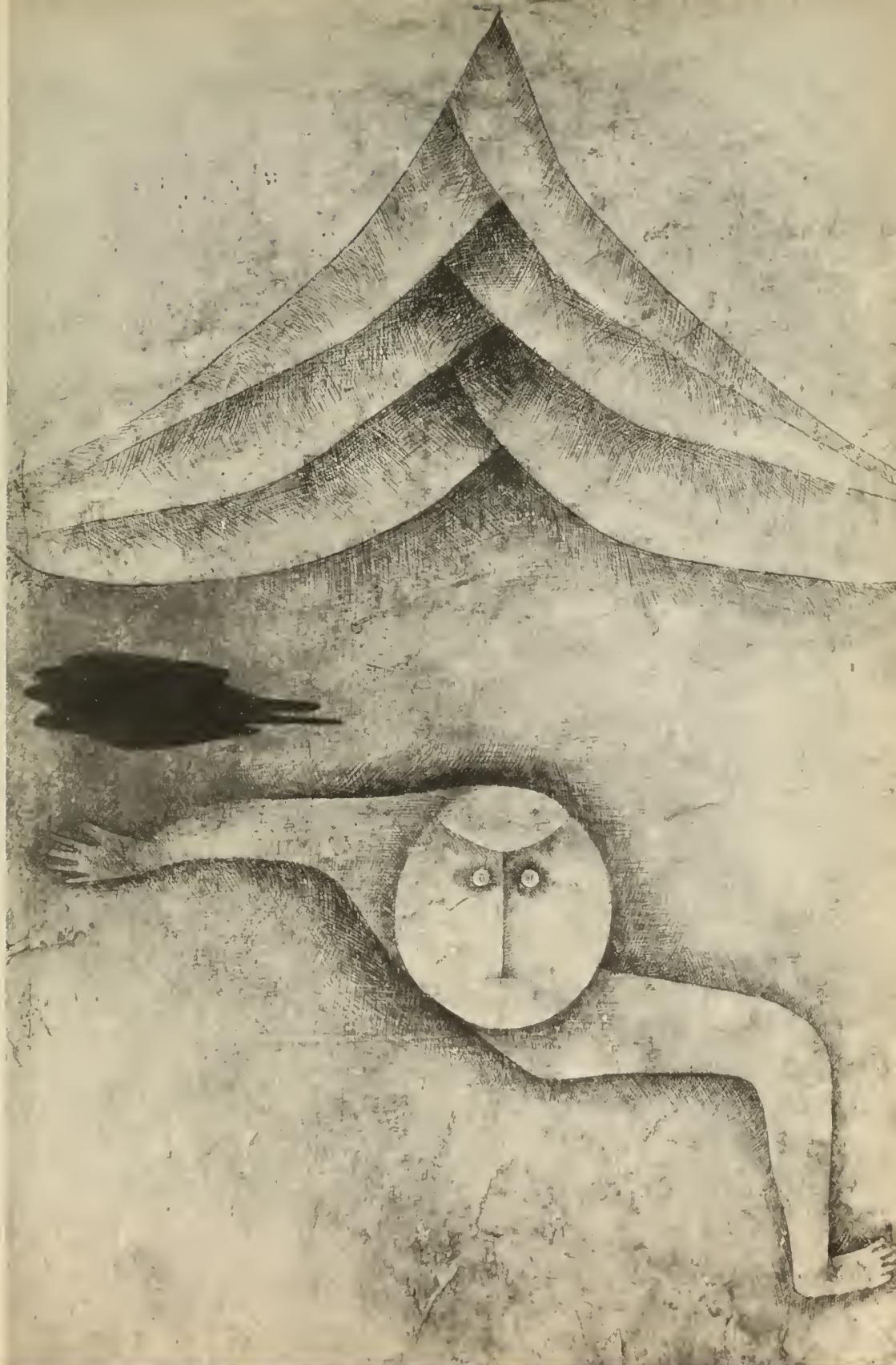
COLL.: Galka E. Scheyer.

EXHS.: Biennale, XVII, 1930, Venice; San Francisco Mus. of Art, 1941; Los Angeles, 1941; Mus. of Mod. Art, N. Y., 1945; Mus. of Fine Arts, Boston, 1959; Walker Art Center, Minneapolis, 1960.

LIT.: Will Grohmann, Paul Klee, 1955, 401, Na. 141 (chronological cat., 416, No. 290).

Klee, born near Bern, Switzerland, of a German father and a Swiss mother, died in Switzerland, where he had found needed freedom of thinking. Most of his education, however, was in Munich. In 1911 he was in touch with, and only then a member of, the Blaue Reiter group of painters; Kandinsky and Franz Marc (Cat. Nos. 59 and 58), members of this circle of painters, were his friends. A member of the faculty of the Bauhaus in Weimar and Dessau, he was dismissed by the Nazis and then moved back to Bern.

Klee called himself a realist, but it was a realism of the unseen world of the mind. He was a naturalist, philosopher, and poet. He dealt with symbols that in the world of the subconscious expressed his concept. He mingled painting, poetry, music. Grohmann says: "There are compositions of his in which trees, ladders, and jugs at once bring to mind the archaic characters of Babylonian writing . . . One of his sketches from Kairouan resembles a sgraffito wall picture in the Parthian city of Dura-Europos, representing a caravan wending its way across the desert . . . his still lifes in the 1902's are built up of flowers, fish, and symbolic signs like the Alexandrian mosaics at Tripoli (second century A.D.). His 'sign-pictures' and 'plant-script pictures' have striking affinities with Kufic inscriptions and manuscripts of the Koran . . . His interlacing of figures, plants, animals, signs, and script, his alternation of ground and design, the way many of his forms seem to have neither beginning nor end, thus inducing a kind of hypnotic spell—all these procedures have counterparts in the art of the Near East."



TITIAN (Tiziano Vecellio), Italian, 1477-1576

61. MAN WITH A FALCON

Oil on canvas, 42 3/4 x 38 ins. Signed: Ticianus f. (lower left center). Painted: 1530-40.

LENT BY: Joslyn Art Museum, Omaha, Nebraska.

COLLS.: Carignan Branch of Royal House of Piedmont, Prince de Carignan, Paris; Louis François de Bourbon, Prince de Canti, Paris; Earl of Carlisle, Castle Howard, Yorkshire, England; Edward F. Milliken, New York; Dr. Eduard Simon, Berlin; Lord Duveen of Millbank; Alfred W. Ericksen, New York.

EXHS.: British Inst., London, 1818, 15, No. 73, and 1844, 9, No. 44; New Gall., London, 1894-95; Kaiser-Friedrich Mus., Berlin, 1909, No. 148; Detroit Inst. of Arts, 1928; Wadsworth Atheneum, Hartford, 1937, No. 12; New York World's Fair, 1939, No. 381; City Art Mus. of St. Louis, 1947, 93, No. 39.

LIT.: Prince de Carignan *Call. Sale Cat.* (Paris, 1743), 7, No. 42; Prince de Canti *Call. Sale Cat.* (Paris, 1777), 32, No. 92; Waagen, *Treasures of Art in Great Britain*, II, 1854, 278; Edward F. Milliken *Call. Sale Cat.* (New York, 1902), No. 26; Berensan, *Italian Pictures of the Renaissance*, 1932, 573; Venturi, *Italian Paintings in America*, III, 1933, No. 513; Berensan, *Italian Pictures . . . the Renaissance*, Italian ed., 1936, 493; Tietze, *Titian*, 1937, 336, No. 77; Tietze, *Masterpieces of European Painting in America*, 1939, 314, Pl. 87; *Art News*, XLI (March 1-14, 1942), 26; *Time Mag.*, LXII, No. 3 (July 20, 1953), (repr. in color 67); Berensan, *Italian Painters of the Renaissance*, Venetian Schaal, II, 1957 (repr., No. 961).

Venice was the only city in Italy which brought the high renaissance to a full fruition. The sixteenth century was her greatest art period, and a trio of outstanding artists—Titian, Tintoretto, and Veronese—dominated the field in the "city of the lagoon" and filled church and palace with masterpieces.

Titian was a fellow pupil of Giorgione in the studio of the older master, Giovanni Bellini. Giorgione, however, was such a powerful personality that he influenced not only Titian but his old master as well. For twenty-five years, 1500-25, all Venetian painting was under Giorgione's spell. This picture by Titian was painted later, between 1530 and 1540, and represents his second period, at which time he had become an accomplished portraitist, painting truly in the grand manner. He was then the court painter of Charles V, King of Spain and Emperor of the Holy Roman Empire.

Although this portrait perhaps may not have the subtlety found in his Giorgionesque period, it nevertheless reflects the wistfulness of expression and the compelling mood derived from Giorgione's influence. Titian has added to these elements, however, greater bulk and bravura. Here also the master has used his newly acquired application of black to model the structure of the eyes and mouth. The color is subdued, characteristic of so many of his portraits.

The subject of this painting was once identified as Giorgio Cornaro, brother of the famous Caterina Cornaro, Queen of Cyprus who lived in gilded retirement in Venice and Asolo; but that seems unlikely, as Cornaro died a decade earlier. Instead, it probably represents Federigo Gonzaga, Duke of Mantua, who was a passionate devotee of falconry. Federigo holds a falcon with its hood and harness to one side; and he seems to dream of past and future triumphs.



MICHELANGELO MERISI DA CARAVAGGIO, Italian, 1573(?)-1610(?)

62. ST. JOHN THE BAPTIST

Oil on canvas, 68 1/4 x 52 ins. Not signed. Painted ca. 1602-04.

LENT BY: Nelson Gallery—Atkins Museum (Nelson Fund), Kansas City, Missouri.

COLLS.: James, Lord Ashton of Forfar and heirs, Tixall, Staffordshire, to 1844; Brigadier R. C. J. Chichester-Constable, Burton Constable, to 1951.

EXHS.: Burlington House, London, 1950-51, No. 323; Palazzo Reale, Milan, 1951, No. 23.

LIT.: Roberto Longhi, "Ultimi studi sul Caravaggio e la sua cerchia," *Praparziani*, I, 1943, 15, Pl. 18; Cat. of *Mastra del Caravaggio e dei Caravaggeschi* (Milan, 1951), 24, No. 23, Pl. 23; Denis Mahon, "Egregius in Urbe Pictor: Caravaggio Revised," *Burlington Mag.*, XCIII, No. 580 (July, 1951), 234, note 119; L. Venturi, *Il Caravaggio* (Novara, 1951), 41, note 35; Marco Valsecchi, *Caravaggio* (Milan, 1951), Pl. 53; Mahon, "Addenda to Caravaggio," *Burlington Mag.*, XCIV, No. 586 (Jan., 1952), 19; Longhi, *Il Caravaggio*, n.d., Pl. XXIII; Roger Hinks, *Michelangelo Merisi da Caravaggio* (London, 1953), No. 37, Pls. 58, 68; Fritz Baumgart, *Caravaggio: Kunst und Wirklichkeit* (Berlin, 1955), No. 29; Walter Friedlaender, *Caravaggio Studies* (Princeton, 1955), Cat. 171, No. 20D, Pl. 44; Hugo Wagner, *Michelangelo da Caravaggio* (Bern, 1958), 106-109, 207, note 439, No. 27, Pl. 27.

One of the epoch-making figures in the history of Italian painting was Michelangelo Merisi da Caravaggio, called Caravaggio. He was born in Lombardy, between Bergamo and Brescia, and at an early age he went to Milan to study with a mediocre painter, Peterzano. At sixteen he went to Rome. Then began his spectacular career which ended sadly enough when he was only thirty-seven.

He was extraordinarily precocious. He came into a Rome steeped in the eclecticism of the Carracci and others; he came with a freshness of viewpoint and a directness that brushed aside their eclecticism and their contrived subject material worn thin by repetition. He stripped away everything that the academy and convention had prescribed. In revolting against their approach, he chose for his religious pictures models taken from the street, and their stark realism surprised and shocked his contemporaries. Furthermore, his compositions were modeled with brilliant shafts of light against dark and opaque shadows. It was a type of spotlighting which made his canvases exceedingly dramatic and forceful.

He attracted many followers in Italy; Rembrandt and Terbruggen (Cat. Nos. 26 and 24) in the Netherlands; Rubens (Cat. No. 31) in Flanders; Velasquez and Georges de la Tour in Spain and France, respectively. All of them were attracted by his theories. In fact his stylistic lineage descends to such painters as Goya (Cat. No. 70) and Manet.

Personally, he must have been extremely difficult; he was in continual fights. He murdered a man in an argument over a tennis match and had to flee from Rome. It was only the protection of a cardinal that saved him from further punishment and permitted him to follow his career elsewhere.

This picture, recently found in an English country house, was accepted with acclaim by all critics at the great Caravaggio Exhibition in Milan in 1951.



GUIDO RENI, Italian, 1575-1642**63. THE VIRGIN MARY AND THE CHRIST CHILD**

Oil on canvas, 45 x 36 ins. Not signed: Painted: end of 1630's.

LENT BY: North Carolina Museum of Art (Gift of Dr. and Mrs. Robert Lee Humber, Greenville, in memory of their daughter, Eileen Genevieve), Raleigh, North Carolina.

COLLS.: R. S. Halford, Westanbirt, England, 1839; Sir George Halford, 1924.

EXHS.: British Inst., 1839, No. 49; Burlington Fine Arts Club, London, 1921; Balagna, Italy, 1954, No. 33.

LIT.: *The Halford Catalogue*, 1924, No. 67; A. Padesta, "La mostra di Guido Reni," *Emparium*, CXX, 1954, 206; C. Gnudi, *Guido Reni* (Florence, 1955), 120-121; Cat. of Paintings . . ., North Carolina Mus. of Art, 1956, No. 194.

Guido Reni was interested in nature and the antique. As an idealist he lived apart from the world of the baroque realism of Caravaggio (Cat. No. 62). Every century has judged him according to what fitted its theories, for he has not always been popular. Reni was an artist clearly and eminently literary. He lived in his closed garden, free within the magic circle that imprisoned him. He said: "I would like to have had an angelic brush and forms of paradise so as to paint the Archangel and see him in the heavens; but I have not been able to rise so high, and I have searched for him alone on the earth."

He was a convincing interpreter of Parnassian beauty, which finally led to Ingres (Cat. No. 38). Like the Carracci and Domenichino, Guido Reni had a nostalgia for the classic, and for Raphael. However, his studio was no center for theories; it was a center of positive study. He trusted only in his brush. He painted. But the rules of classic art, acceptance of a balanced and planned order, took him away from the purely decorative features of the baroque—the opening of space, sharp foreshortenings, and flying figures.

There was a passion for melodrama in Italy, and Reni was touched by this too, but there was in him a sense of measure, a feeling for the interior melody, which softened and ennobled his ideas. In this Madonna and Child, there is a deep poesy in the intimate relation of mother and child. Color plays an important part in giving a focus. The folds of drapery—in this he was baroque—swirl both to enfold and isolate the two figures.



BERNARDO STROZZI, Italian, 1581-1644

64. ST. CATHERINE OF ALEXANDRIA

Oil on canvas, 66 3/4 x 46 1/8 ins. Painted: 1615-20.

LENT BY: Wadsworth Atheneum (The Ella Gallup Sumner and Mary Catlin Sumner Collection), Hartford, Connecticut.

COLLS.: Geri Boralevi, 1920; Italico Brass, Sr., Venice, 1922.

EXHS.: Palazzo Pitti, Florence, 1922, No. 956; Durlacher Bros., N. Y. 1932, No. 11, and 1934, No. 6; Cleveland Mus. of Art, 1936, No. 167, Pl. XXXVI; William Rockhill Nelson Gall., Kansas City, Mo., 1937; Albright Art Gall., Buffalo, 1938; Toledo Mus. of Art, 1940, No. 45 (repr.); Calif. Palace of the Legion of Honor, San Francisco, 1941, No. 107 (repr. 39); Baltimore Mus. of Art, 1944, No. 6 (repr. 18); City Art Mus. of St. Louis, 1944, No. 6 (repr. 18); Worcester Art Mus., 1948, No. 6; Wadsworth Atheneum, Hartford, 1949, No. 7; Art Gall. of Toronto, Canada, 1950, No. 43; Knoedler Galls., N. Y., 1958; John and Mable Ringling Mus. of Art, Sarasota, 1958, No. 74.

LIT.: Ojetti, Dami e Tarchiani, *La Pittura italiana del seicento e del settecento alla maniera di Palazzo Pitti*, 1924 (repr. 271); H. R. Hitchcock, Jr., Bull. of Wadsworth Atheneum, April, 1931, 15-16 (repr. on cover); Albright Art Gallery, *Gallery Notes*, V, No. 6 (Feb., 1938), 2; Thieme-Becker, *Kunstler-Lexikon*, XXXII, 1938, 209; H. Tietze, *Masterpieces of European Painting in America*, New York, 1939 (repr., No. 112); Luisa Mortari, *Ballentina d'arte*, No. IV (Oct.-Dec., 1955)—see Bernardo Strozzi, 20; dated 1615-20 ("The best example from the canvases of the same subject"); Wadsworth Atheneum Handbaak, 1958 (repr. 59).

Strazzi was born in the city of Genoa, and there he was a pupil of a mediocre painter, Pietro Sorri. He resisted the mannerist tendencies rampant in Genoa at the moment and followed instead the sound examples of such artists as Caravaggio and Rubens (Cat. Nos. 62 and 31). Perhaps it was van Dyck (Cat. No. 32) who influenced him the most.

Rubens had come to Genoa after he had been to Mantua and Venice; apparently he was there about 1602. The impression that this seaport made upon him must have been considerable, for her great street of baroque palaces even today bears witness to her wealth and culture. Rubens, the aristocratic painter of Catholic Flanders, his style strengthened and enriched by the study of the renaissance artists, quickly became a favorite painter. His brilliant manner fitted this milieu and left an indelible impression, which influenced van Dyck's Genoese period some twenty years later.

This was the prosperous Genoa in which Strozzi painted and where his style was formed. Many a canvas with his fluid brushstroke and rich impasta decorated the palaces of his native city. The subjects in general were Biblical or popular scenes, portraits, or figures of saints. In "Saint Catherine of Alexandria" his treatment is typically baroque: her ecstatic expression, upturned eyes, and the crackling tensions in the rich stuff of her dress. These elements were characteristic of Strozzi's first manner.

He was to change materially in his last period in Venice, where he went in 1630. There his color became warmer, more Venetian; he achieved a noticeable mellowness. His painting contributed greatly to the resurgence of painting in Venice in the mid-seventeenth century. Strozzi, never completely forgotten, has been reevaluated during the current interest in the baroque.



ALESSANDRO MAGNASCO, Italian, 1667-1749**65. THE QUAKER MEETING (LA PREDICA AI QUACQUERI)**

Oil on canvas, 38 x 53½ ins. Not signed. Painted ca. 1712.

LENT BY: Virginia Museum of Fine Arts (The Williams Fund), Richmond, Virginia.

COLL.: Italica Brass, Sr., Venice, Italy.

EXHS.: Milan, 1922; Rome, 1943.

LIT.: Cat. of *Mastra degli amici dell'arte* (Milan, 1922); Geiger, Magnasco, 1923, No. 240; Nicademii, *Emparium*, 1929, 333 (repr.); Delagu, *Pittori minari liguri, lombardi e piemontesi del seicento e settecento*, 1931, Pl. 117; Arslan, *Balletina d'arte*, 1932, 109-110; Cat. af *Cinque pittori del settecento* (Roma, 1943), Pl. 40; Pospisil, Magnasco, 1945, Pl. 161; Geiger, Magnasco, 1949, Pls. 190-191.

Magnasco has only come into proper recognition in late years. Born in Genoa, he went as a young man to Milan. There he worked for the greater part of his life, with occasional visits to Florence to paint for the Grand Duke; however, he always returned to Milan. In 1735 he moved back to his native city, where he remained until his death.

The fine structure of his design as a whole, a sense of ensemble, came directly from the influence of the Carracci. Magnasco, in turn, had combined the decorative tradition with the baroque luminism of Caravaggio (Cat. No. 62). To this, Magnasco added the bravura of the broken brushstroke within the larger form and a new restlessness, a new emphasis on small detail and movement—rococo details, which led the way through Sebastiano Ricci (whom he had known in Milan) to the later Venetians, such as Tiepolo and Guardi (Cat. No. 66). This technique of painting, so-called "di tocco," in which the effect came from the gusto and resilience of the brushstroke, is in a sense the impressionistic method derived from the Venice of the high renaissance—from Tintoretto and the later Titian (Cat. No. 61).

This expressive method of painting descended through several generations to El Greco (Cat. Nos. 67 and 68), on the one hand, and more than a century and a half later to Magnasco, on the other. The superficial resemblance between these two artists' work, however, is due merely to related enthusiasms; Magnasco could not have been familiar with El Greco's work. Magnasco's style with small rococo figures in motion is entirely personal. These figures, almost never larger than the palm of a hand, give scale to his canvases; laid in with incisive brilliance, they move and breathe in a strange world of fantasy.



FRANCESCO GUARDI, Italian, 1712-1793

66. THE MARRIAGE OF VENICE AND THE ADRIATIC

Oil on canvas, 38 $\frac{3}{4}$ x 54 $\frac{3}{8}$ ins. Not signed. Painted perhaps in the 1780's.

LENT BY: Museum of Fine Arts, Boston, Massachusetts.

COLLS.: Capt. Harvey, Landan; with Dawdeswell, London; Baran Lazzaroni, Paris; with Trott, Paris.

EXHS.: Mus. of Fine Arts, Springfield, Mass., 1937, No. 9 (repr.); Yale Univ. Art Gall., New Haven, 1940, No. 15 (repr.); Albright Art Gall., Buffalo, 1948, No. 15; Mus. of Fine Arts of Houston, 1958, No. 9 (repr.).

LIT.: Simonson, *19th Century and After*, 1908, 957; Guiffrey, *Bull. af Mus. af Fine Arts*, IX (Oct., 1911), 45 (repr.); G. Damerini, *L'Arte di Francesco Guardi*, 1912, Pl. XIX; *Art in America* (Feb., 1914), 99-100; Fiacco, *Francesco Guardi*, 1923, Pl. LXVI; *Informations mensuelles de l'Office international des musées* (Paris, April, 1934); McComb, *Baroque Painters of Italy*, 1934, 124.

Francesco Guardi was one of many painters who recorded the pageant of Venice. He lived and worked in the later eighteenth century when the Republic of Venice was near its end; it fell before Napoleon in 1797. In Guardi's time, however, Venice was still the city of wonder, of great processions, of splendid fêtes. Her squares and waters were the perfect setting for brilliant display.

It is true that his master Canaletta, as well as Bellotto, Marieschi, and others, had painted Venice realistically from the standpoint of architecture and festa—the outer shell. Guardi with the zip of his brushstroke gave his land-and seascape studies the zest of life; the brisk winds whip the surface of the lagoon. With a simple touch of his brush, his gondoliers bend to their task. Everything is in motion, dynamic, exciting. He approached his subjects with a freshness of viewpoint, a spontaneity, a sparkle. It is exciting painting—the painting "di tocco," where the brushstroke lives in the vibrancy of racaca design and effervescent movement.

Guardi had only to look at the brushwork of a renaissance Venetian, such as Tintoretto, to be invigorated by an example of directness and élan. However, it is possible that he was also indirectly affected by Magnasco (Cat. No. 65) and his smaller scale; Magnasco, through Sebastiano Ricci, had perhaps passed on some of his technical means to Venice.

This canvas is a representation of the most famous of the festa or festivals, that of La Sensa on Ascension day. On that day the Doge, ruler of Venice, went in procession to the Lido's mouth in the great gilded state barge, the Bucintoro. There, he cast the ring into the waters of the Adriatic, a rite symbolic of the annual marriage of Venice and the sea.



EL GRECO (DOMENIKOS THEOTOKOPOULOS), Spanish, 1541-1614

67. ST. FRANCIS VENERATING THE CRUCIFIX

Oil on canvas, 58 x 41 1/4 ins. Signed in Greek script: Domenikos Theotokopoulos made it (on piece of paper, lower right). Painted between 1580 and 1590.

LENT BY: M. H. deYoung Memorial Museum (Samuel H. Kress Collection), San Francisco, California.

COLLS.: French private collection; H. F. Fankhauser, Basle; Samuel H. Kress, 1953.

LIT.: Newsweek (Dec. 6, 1954), (repr. in color); Cat. of The Samuel H. Kress Coll., M. H. deYoung Mem. Mus., San Francisco, 1955, 70 (repr. 71 and frontispiece, detail); John Walker, Arts, XXIX, No. 11 (March 1, 1955), 18 (repr.); Alfred Frankfurter, Art News, LIV, No. 2 (April, 1955), 58; Erik Larsen, Apollo, LXI, No. 364 (June, 1955), 174, 175, Fig. III; Helen Comstock, The Connoisseur, CXXXVI, No. 547 (Aug. 1955), 71; Alfred Neumeyer, The Art Quarterly, XVIII, No. 3 (Autumn, 1955), 273, 279 (repr. 276, Fig. 3). There are various versions, and these are clearly inferior to the San Francisco picture. This is the largest with full signature of unquestionable authenticity, probably painted between 1580 and 1590. M. Soria believes it the prototype of entire group.

Domenikos Theotokopoulos, called more familiarly El Greco, was born in Crete, then under Venetian rule. Understandably he had his early training in Venice, and there he was influenced by Tintoretto and Bassano. However, as a comparatively young man he went to Spain, to Toledo where he lived and died.

No one could have been more spiritually akin to the Spain of the Counter-Reformation, with its profound religious ferment, than he. It was the Spain of mystic visions, but it was also the Spain of Torquemada and the Inquisition and of the auto-da-fé. Philip II had built the convent palace of the Escorial on the granite rocks of the Guadarramas, with the incomparable view across broad plains to Madrid; there were other visions, however, that Philip sought. His bedroom had a direct view of the main altar of the great church, and in his death agony he could participate in the masses said on his behalf.

El Greco was a part of this over-charged religious atmosphere, but the tragedy was that his "Mauritius and the Theban Legion," painted at the order of Philip for the Escorial, was too imaginative for the realistic and pedestrian mind of the king. The canvas never was hung above the altar designated, but instead in the sacristy. El Greco, however, did not want for other commissions. The churches and convents of Toledo and vicinity, in fact of all Spain, clamored for his productions. This "St. Francis Venerating the Crucifix" is one of these paintings. Later, however, El Greco was misunderstood, and his paintings were sold by their owners before the complete revaluation of his work in the public's mind. This revaluation only occurred within the last sixty years.



EL GRECO (DOMENIKOS THEOTOKOPOULOS), Spanish, 1541-1614

68. THE ANNUNCIATION

Oil on canvas, 49½ x 32 ins. Nat signed. Painted ca. 1586.

LENT BY: The Toledo Museum of Art (Gift of Edward Drummond Libbey, 1951), Toledo, Ohio.

COLLS.: S. Biron; Marquis de Cevera; Dan Fabrisia Pastested, Madrid; Ralph M. Coe, Cleveland.

EXHS.: Toledo, Spain, 1914; Art Inst. of Chicago, 1933, No. 168; Brooklyn Mus., N. Y., 1935, No. 37 (repr.); Cleveland Mus. of Art, 1936, No. 154; Phila. Mus. of Art, 1937, No. 33; Exh. by Gazette des Beaux-Arts, Paris, 1937, No. 33 (repr.); San Francisco, 1939, No. 100 (repr.); New York World's Fair, 1940, No. 107 (repr.); Art Gall. of Toronto, Canada, 1940, No. 11 (repr.); Toledo Mus. of Art, Ohio, 1947; M. H. de Young Mem. Mus., San Francisco, 1947, No. 8 (repr.).

LIT.: M. B. Cassia, *El Greco* (Madrid, 1908), 599, No. 301; *Masters in Art*, IX, 1908, 293, Pl. 1; A. L. Mayer, *El Greco* (Munich, 1926), 3, 4, No. 7 (repr.); M. Legende and A. Hartmann, *El Greco* (Paris, 1937), 102 (repr.); L. Galdscheider, *El Greco* (New York: Phaidon Ed., ca. 1938), 24, Pl. 131 (full page color repr., before cleaning); J. Gudiol, *Art News*, XL (April 1-14, 1941), 15 (repr.); J. Babelan, *El Greco* (Paris, 1946), Pl. 78 (Coe); J. C. Aznàr, *Damenica Greca*, II (Madrid, 1950), 758, Fig. 580; J. A. Gaya Nuno, *La Pintura española fuera de España* (Madrid, 1958), 199, No. 1339; H. Soehner, "Greco in Spanien," Part I, *Münchner Jahrbuch der bildenden Kunst* (3 seri.), VIII, 1957, 158, 160, 164, 167 (dated ca. 1599).

There are many variations between the early and the later works of El Greco: the color changes considerably; equally marked is his complete adjustment to a more highly emotional and expressionistic point of view. Certainly his entire youth had been oriented toward Venice, and it was natural that his palette also was affected by the sun-warmed color of Venetian painting.

There are subtle variations: slightly colder tones begin to creep in quite early in his work; and the movement, although based on Venetian rhythms, especially those of Tintoretto, has a stronger and more personal accent. The early Spanish canvases carry these differences further; then the sharp impact of Spain and the highly emotional direction that was characteristic of the Spanish baroque sweep him into his later phase. Now, his figures elongate, the faces are spiritualized and are full of inner emotion. The long hands and fingers are singularly expressive. The draperies are cut in broad, more angular planes, which accentuate the tensions of lines that also appear in the background and figure. In this particular canvas, the tensions called for by the subject material are related to this later style, and create a powerful physical and emotional impact upon whoever views the canvas. The angelic visitant hovers in the air, bringing the Annunciation message. There is movement, surprise, and hesitancy in the figure of the Virgin.

One should also think of this painting as it would have appeared in the mystic atmosphere and in the half light of a great church or convent, under the flickering light of many candles. "The Annunciation" is certainly one of El Greco's great canvases.



FRANCISCO DE ZURBARÁN, Spanish, 1598-1662**69. A FRANCISCAN MONK**

Oil on canvas, 38 x 27½ ins. Not signed.

LENT BY: Santa Barbara Museum of Art, Santa Barbara, California.

EXHS.: Univ. of California at Los Angeles, 1960; Fine Arts Gall. of San Diego, 1960.

Caravaggio (Cat. Na. 62), presented the baroque in Italy with a new language of dramatic realism and differing subject material. This naturalism, plus the element of powerful and unexpected effects of lighting, had revitalized Italian painting and affected northern painting. In Spain, too, the theme of extremes of light and deep shadow was used with great emotional effect to depict religious subjects in a novel and dramatic manner. Zurbarán, in a very Spanish way, is one of the most typical exponents of this style in the Iberian Peninsula. Theophile Gautier's famous poem has caught well the essence of the artist's spirit:

Maines de Zurbarán, blancs chartreux, que, dans l'ambre
Glissez silencieux sur les dalles des morts,
Murmurant des Pater et des Avé sans nombre,
Quel crime expiez-vous par de si grands regards?
(Manks of Zurbarán, white Carthusians who in the dark
Glide silently over the tombstones of the dead,
Murmuring your Pater and your Aves without number,
What crime is it that you atone with such a deep remorse?)

This picture is not dated but must have been painted at the height of his mystic style. Zurbarán lived then in Seville, having been called there by the town in 1628. It was the Seville whose trade monopoly with the Indies and her trade with Spanish America made her the wealthiest town in the world.

Here came together the most intelligent men of Spain and of other countries, for Seville was then Spain's greatest city, spiritually and economically.



FRANCISCO GOYA, Spanish, 1746-1828

70. PORTRAIT OF THE MARQUES DE SOFRAGA

Oil on canvas, 42 $\frac{1}{2}$ x 32 $\frac{1}{2}$ ins. Not signed. Painted ca. 1795.

LENT BY: The Fine Arts Gallery of San Diego (Gift of Misses Anne R. and Amy Putnam), San Diego, California.

COLL.: In the possession of the family of the sitter until 1938, when it was presented to The Fine Arts Gallery of San Diego by the Misses Anne R. and Amy Putnam.

EXHS.: M. H. de Young Mem. Mus., San Francisco, 1939, Y-88; New York World's Fair, 1940, No. 130; Art Inst. of Chicago, 1941, No. 49; Toledo Mus. of Art, 1941, No. 88; City Art Mus. of St. Louis, 1943-45; Knoedler Gall., N. Y., 1946, No. 19; Wildenstein Gall., N. Y., 1950; Seattle Art Mus., 1951; Atlanta Mus. of Art, 1957.

LIT.: A. Millier, *Los Angeles Times*, Jan. 29, 1939 (repr.); *Burlington Mag.*, LXXIX, 1939, 137, Pl. C, 140; *Mag. of Arts*, XXXII, 1939, 104-105; *Art News*, XXXVII, No. 16, 1939, 18 (repr. on cover); J. Gudiol, *Art News*, XL (Feb. 15, 1941), 9 (repr. 11); D. C. Rich, *Art of Goya*, 1941, 28, Fig. 49; Cat. of The Fine Arts Gallery of San Diego, 1960, 94 (repr. in color).

Goya was born near Saragossa, and had his first lessons there. As a youth, he was not successful in obtaining prizes. However, the doors to success opened after his marriage in 1773 to the sister of the court painter, Bayeu. For fifteen years he designed cartoons for the Royal Manufactory of Tapestries; and he painted portraits, following the traditional eighteenth-century style. At the same time he began to develop techniques in the reproductive processes.

His illnesses, particularly in the year 1792, left him with impaired hearing, which shut him out of the world of the theater and music. His inward thoughts turned to bitterness; he lost his gaiety and became a slashing critic of society. Nevertheless it was at this moment that he produced his finer portraits, all of them with a new and inner penetration of character. In this portrait, the Marques wears the court uniform of Captain General of the Spanish Armies, with its magnificent gray-white, balanced by vermillion, gold, and blue. He glitters with official decorations; there is tension in his pose and in his hands.

This was a time of terrible corruption in Spain, for Charles IV and his wife, Maria Luisa of Parma, had set the stage for the most dissolute court in Europe. Goya, as court painter, gave a pointed commentary in his portraits; but he spoke more openly in the next decades in his aquatints, the "Caprices" or the terrible "Disasters of War." Eventually, after the Peninsular War, with the fall of the throne and its constitutional re-establishment, he sought political refuge in France, where he died.

Throughout his life his artistic ideals were: the fresh impact of nature; the brilliant craft of Velasquez; and the penetrating inner consciousness of Rembrandt (Cat. No. 26). His influence on succeeding artists was tremendous; Manet and Daumier were among his devoted followers.



JUAN GRIS, Spanish, 1887-1921**71. LE SYPHON**

Oil on canvas, 31 x 25 ins. Not signed. Painted ca. 1913.

LENT BY: Rose Art Museum, Brandeis University (Gift of Edgar Kaufmann, Jr.), Waltham, Massachusetts.

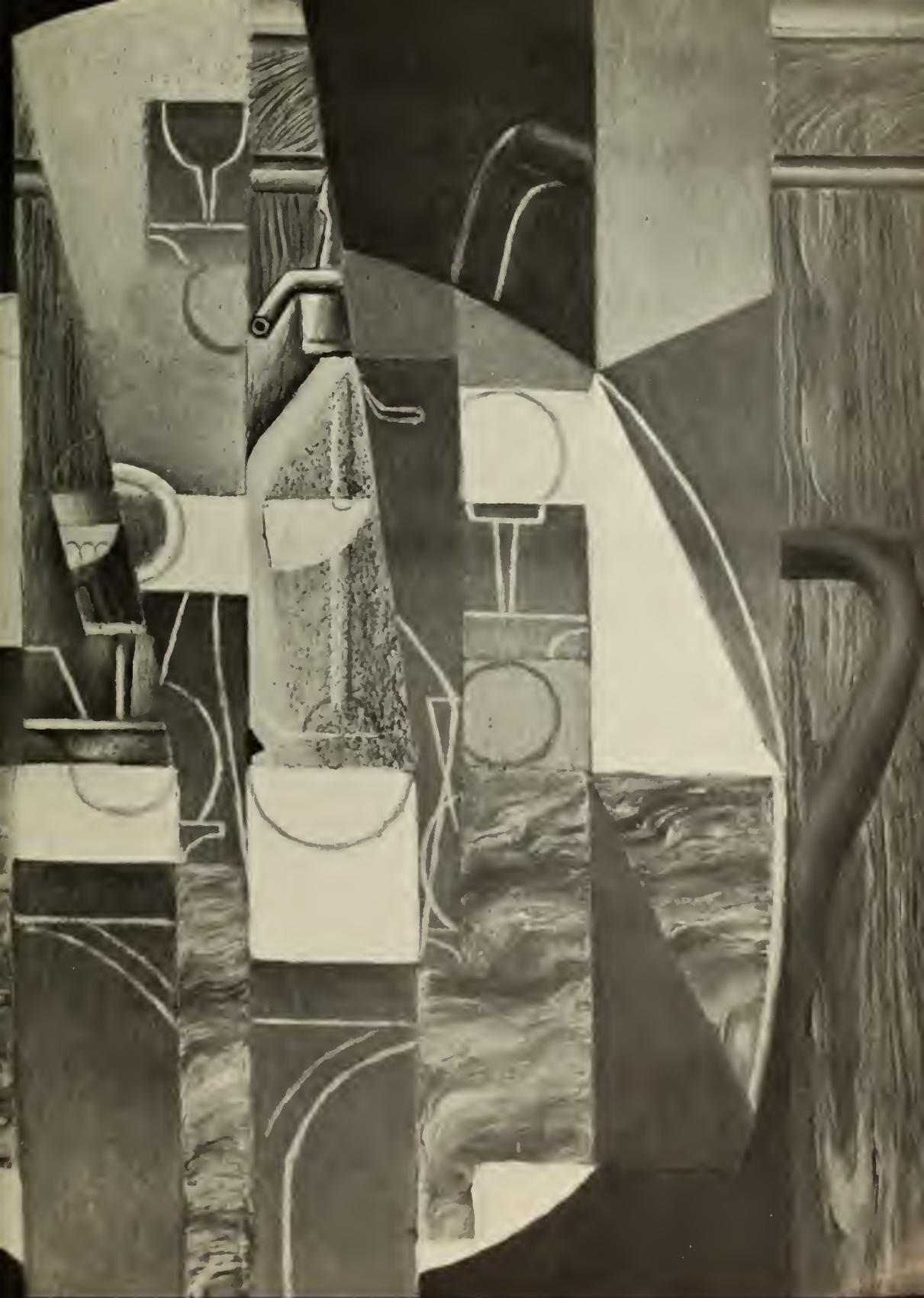
COLL.: Edgar Kaufmann, Jr., Pittsburgh, Penna.

EXH.: Rose Art Mus., Brandeis Univ., 1961, No. 12.

Here, Gris is in transition between analytical and synthetic cubism, the pictorial idiom invented by Picasso and Braque (Cat. Nos. 72 and 56) about 1908, when they were influenced by the latest convoys of Cézanne (Cat. No. 50). Gris reduces natural appearances to geometric design—fragmented objects, overlapping planes. A chair, marbleized tabletop, siphon bottle, glasses, and groined-wood molding are shown simultaneously in plane, elevation, and section. These still-life objects are punctuated by realistically modeled details against broad and abstract surrounding areas. The curving edges of glasses and siphon echo throughout the composition like musical motifs, dissected and reconstructed to give a unified and dense design. Gris treats nature analytically, breaking down identifiable objects into component parts, although here free combinations of wedge-like planes and arbitrarily created shapes carry the painting in the direction of a new kind of formal invention, synthetic cubism.

"Le Siphon" was probably executed at Ceret in the autumn of 1913, when Gris and his wife joined Picasso for a short time. The surface texture is built up by the illusionist rendering of wood grain, marbleized tabletop, and the sand-impregnated pigment that forms the central siphon. It antedates Gris's collages of the following year, when he began to paste wallpaper and newsprint onto his surfaces, as Picasso and Braque had done in an effort to emphasize the flat decorative unity of the frontal plane. He also enjoyed the paradoxical juxtaposition of simulated and actual reality.

A charm of Gris's painting is this contrast between schematic severity and the naive reality of such carefully modeled passages as the choirbook and the siphon spigot. Although his art radically removed itself from material facts, in isolated passages his faithfulness and attachment to appearances grew all the more intense.



PABLO PICASSO, Spanish, 1881-**72. WOMAN SEATED IN A CHAIR**

Oil on canvas, 50½ x 37½ ins. Signed: Picasso (upper left). Painted: 1941.

LENT BY: The Currier Gallery of Art, Manchester, New Hampshire.

COLLS.: Louis Carré; Samuel Kootz.

EXHS.: Galerie Louis Carré, Paris, 1946, No. 6; Samuel Kootz Gall., N. Y., 1948, No. 14; Addison Gall. of Am. Art, 1954, No. 27; San Francisco Mus. of Art, 1955.

LIT.: Robert Desnac, *Picasso: seize peintures, 1939-1943* (1943), Pl. IV in color; Alfred H. Barr, Jr., *Picasso, Fifty Years of his Art*, New York, 1946, 227 (repr.); Harriet and Sidney Janis, *Picasso, the Recent Years, 1939-1946*, Pl. 85; C. Zervos, *Pablo Picasso (Works of 1940 and 1941)*, XI (*Cahiers d'art*, Paris, 1960), No. 283, Pl. 111.

"Attacked and defended, explained and obscured, slandered and honored"—Picasso emerges as a personality who cannot be ignored, even if he cannot always be understood. Born at Malaga, Spain, his early life was spent in Barcelona. However, the world in which he developed was Paris and France, and it is in France that he has lived most of his life.

He went through many phases: *blue period, rose or early classical period, cubistic period*, when, with Braque (Cat. No. 56), he changed the whole course of modern art. He returned to a classical period, painting at the same time canvases of synthetic cubism. He was, and is, always changing as life changes.

This canvas, painted in 1941, is a return to flat composition. His subject is two-dimensional, in contrast to strongly three-dimensional work of a short time before. Alfred Barr describes this painting: "The circle-dotted blue dress of the Seated Woman is spread against angular quarterings of the brightest green, red, white and blue-violet. The insistent angles of this . . . recall synthetic cubism though the images are never so abstract as the harlequins of 1915." Picasso himself says: "It's not what the artist does that counts, but what he is, . . . What forces our interest is Cézanne's anxiety—that's Cézanne's lesson; the torments of van Gogh—that is the actual drama of the man."

He goes on to say: "A picture is not thought out and settled beforehand . . . it changes as one's thoughts change. And when it is finished, it still goes on changing, according to the state of mind of whoever is looking at it. A picture lives a life like a living creature . . . This is natural enough, as the picture lives only through the man who is looking at it."



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